

# **At Home with Foreignness: Theories, Issues and Strategies in Translating for Children.**

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*For Misha and Jaya*

## ABSTRACT

The subject of this thesis is the translation of children's literature. It probes the issue of whether domesticating texts for the child reader is always in the best interest of the child.

The thesis traces the origins of both domestication and foreignisation in the history of translation studies and illustrates how translation norms for children have developed to favour target text oriented translations that move the source text close to the child reader in order to facilitate comprehension.

The thesis questions this practice through close examination of issues and strategies in examples taken from children's books in translation. Three detailed case studies explore how these issues have been handled in the translations of the Harry Potter series by J.K. Rowling and two stories by Astrid Lindgren. The skopos theory in translation studies is also discussed and offered as a valuable approach when translating for children. It is suggested that the commission or the purpose for translating for children may also be to provide the child reader with a closer cultural encounter.

Finally an attempt is made to produce a foreignising or non-domesticating translation that moves the target text closer to the source culture and potentially sends the child reader abroad.

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## **List of Abbreviations and Transliteration**

CHL	Children's Literature
CHLT	Children's Literature Translation
SC	Source Text Culture
ST	Source Text
SL	Source Language
TC	Target Text Culture
TT	Target Text
TL	Target Language
HP	Harry Potter Series

For Russian transliteration the Library of Congress system is used.

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## Introduction

Astrid Lindgren, one of the greatest children's authors of our time, once observed that "children have a marvellous ability to re-experience the most alien and distant things and circumstances if a good translator is there to help them." How could a good translator help the child to do this? Can we send the child reader abroad? Do we have to move and adapt the original text so that it comes closer to the child? Does a French story with typically French concepts and cultural references have to be modified so that the English-speaking child reader can better understand it? Does a good translator substitute the name 'Marie-Claire' with Mary? Does a baguette have to become a bread roll? These are the questions that are at the heart of my study. There are no straightforward answers, but the history of translating for children gives us an idea of the prevailing trends.

According to Gillian Lathey, historically the first translations that children were exposed to date back to the Middle Ages and were mostly versions of Christian scripts or Bible translations. Publications for children were mainly pedagogic and didactic in nature. As children were believed to be easily impressionable, and therefore at risk, translations of the stories that children read and heard were changed to be more suitable for the child reader. The *Arabian Nights*, *Aesop's Fables* and Perrault's tales are all examples of stories that were translated from other languages and either retold and adapted for a child readership. Any instances of violence or unsavoury behaviour were changed or omitted. For example in "The History of Reynard the Fox" references to the villainous Reynard raping Isegrim's wife and "pissing in the eyes of his children" until they were blind were considered inappropriate for children and moderated. (Lathey *The Role of Translators in*

*Children's Literature : Invisible Storytellers* 33) These stories were exotic and foreign in essence. Children were thrilled with names like Scheherazade, and Aladdin and Ali Baba. Yet despite the exotic appeal factor of the early tales and fables, translators began not only to censor and adapt stories but also to domesticate, a commonly used strategy that involves making changes to the original text so that it will conform to the target culture.

It is believed that the very first French fairy tale translated into English was *Histoire d'Hipolyte* (1690) by Marie Catherine La Mothe, Comtesse d'Aulnoy. The anonymous translator omitted around two thousand words and added self-deprecating, satirical comments about the English being prone to grumbling, making this the earliest instance of domesticating a text for the target culture. A hundred years later, writer and translator Mary Wollstonecraft spoke of “naturalisation” as one strategy she used when translating “Elements of Morality for the Use of Children” by the German author Christian Gotthilf Salzmann. Wollstonecraft openly acknowledged that she “made some additions, and altered many parts of it, not only to give it the spirit of an original, but to avoid introducing any German customs or local opinions”. She continues: “My reason for naturalising it must be obvious – I did not wish to puzzle children by pointing out modifications of manners, when the grand principles of morality were to be fixed on a broad basis” (Lathey *The Role of Translators in Children's Literature : Invisible Storytellers* 76).

Thus began a tradition of deciding what children can and cannot understand, what they should or should not be exposed to, and a tradition of moving the original or source text towards the child reader to make it more linguistically and culturally familiar. Translated stories for children have been censored, altered and domesticated in the assumption that a child reader will experience difficulty in accepting a text that

is unfamiliar or the belief that the child reader simply does not have the breadth of knowledge and understanding of other worlds to be able to enjoy the story.

Instances where the text-oriented approach has been given preference in order to retain the sense of foreignness are rare. When Georgina Sarah Godkin translated *Cuore* by Edmondo de Amicis in 1895, she said in her translator's preface that she thinks of the British schoolboy (the target reader of this translation) as being "sufficiently sensible and enlightened to understand that all nations have a right to their peculiarities, like individuals; and that he would prefer to see school life in a foreign city as it is, depicted by one of the country, not toned down with the local colour eliminated" (Lathey 119).

In 1930s America, the first publishers and librarians for children attempted to provide for the multicultural nature of American society. American authors, publishers and teachers were urged to explore the field of foreign literature, and translators were encouraged to retain the sense of foreignness and otherness in order to promote multiculturalism and internationalism

In another instance of the same trend, British editor Monica Burns led a team of translators for a series of children's books translated from Dutch and French into English for the University of London Press publishing house in the late 1950's. She talked about how giving children a glimpse of life in other countries was one of their main criteria for selecting books. (Lathey *The Role of Translators in Children's Literature : Invisible Storytellers* 198)

In a similar development in the US, the Mildred L. Batchelder award was established in 1968 in order to promote foreign literature in translation. Among the criteria for it was the requirement that "the book should not be unduly 'Americanised'" and that "the book's reader should be able to sense that the book came from another country."

Despite these noteworthy examples, more recent history of CL translation has seen a gradual yet steady shift towards TL oriented strategies that have resulted in excessive adaptation and what the American translation theorist Lawrence Venuti has calls the “ethnocentric violence of translation” on the foreign text (*The Translator's Invisibility: A History of Translation* 20). This in conjunction with the globalisation of children’s books and children’s culture has resulted in a saturation of the English-language market of translated children’s literature with books that are homogeneous and formulaic – books that not only reflect a lack of interest in translated books for children from other countries but also deprive children of the opportunity to think, explore, discover and experience the world through the voice or eyes of another.

There is a committed movement to promote foreign literature for children around the world through the growing presence of several small, independent children’s publishers making a push for translating world children’s literature—such as Wellington Publishing Inc., based in Chicago, Phoenix Yard Books in London, and New Zealand's own Gecko Press as well as organisations such as Outside In who work to promote worldwide literature for children.

Yet the temptation and strong inclination to think for the child reader, make assumptions on behalf of the child reader and thus underestimate the child reader still prevails. Publishers and translators still hold the belief that a translation must never be known as such, that the translator should always remain invisible. The director at Gecko Press describes a bad translation as looking through a dirty window glass: if a translation is a good one you will not know the glass is there (Marshall 1). Translators still doubt the child reader’s ability to comprehend foreignness. Award-winning children’s translator Anthea Bell suggests that “while an adult might say: this is alien to us but foreign and interesting. A child may just lose interest” (Lathey 190).

These assumptions are informed by theoretical investigations that support deviation from the ST in CL translation for the benefit of the child reader. But who determines how much deviation is beneficial? How can one measure the child's ability to cope with foreignness in a translated text?

Since the completion of this project, new studies have emerged looking at domestication and foreignisation in translating CHL. One of these studies investigates eye-tracking and analysing child and adult reader's responses to linguistically and culturally foreign elements in translated children's picture books. It is my observation that translators of children's picture books tend to retain elements of foreignness more than the translators of children's chapter books. I also found a great deal more chapter books for children aged 12 and above that retained more elements of the SL and SC. For this reason I have concentrated my project on the analysis of chapter books for children aged 7-12. Despite the numerous studies emerging in CHLT it seems that no empirical studies have yet been carried out in this area. Due to the methodological complexity, I cannot hope to undertake such a study within the scope of my project. Instead, my thesis is going to probe the questions of what constitutes good models of translation practice that celebrate otherness in children's literature. My fundamental conviction is that children can cope with otherness: they are capable of taking in new ideas and concepts. In fact, they need these ideas and concepts to develop their imaginations and knowledge of other worlds. I will use the skopos theory in Translation Studies to demonstrate how the commission for a translation could be to broaden a child's horizons, vocabulary, and imagination and thus show that cultural references do not have to be substituted. My thesis will include examples of how a translation can successfully keep these cultural references and simultaneously celebrate the source culture whilst still engaging the child reader in the target culture.

Chapter 1 provides a historical overview tracing the origins of domestication and foreignisation in Translation Studies history and theory. This chronological overview explains the ongoing discussion in Translation Studies as to whether a translation should be ST-oriented or TT-oriented. The chapter illustrates the gradual incline towards TT oriented translation strategies. In this chapter, I highlight the value of foreignisation and put forward an argument for movement toward the ST. I also draw attention to the skopos theory and suggest further use of it.

Chapter 2 forms the analytical part of the thesis. Firstly, I provide a brief overview of prevalent theories in Children's Translation that mirror the trends discussed in Chapter 1. Next, I identify common challenges in translating for children and the strategies used by translators to meet these challenges. Due to the limited scope of my project I cannot cover all the issues, however I do give examples of challenges that have been solved successfully in terms of maintaining the sense of other as well as multiple examples of translations where unnecessary changes have been made to the ST in order to orient the text towards the child reader. Through these examples I attempt to demonstrate that the child reader does not always need the text to come to him or her but is quite capable of moving towards the ST.

I examine a few specific issues like changing personal names, geographical names, and food. I also look at tricky issues such as slang and dialect. I provide examples of specific strategies used like substitution, omission and explicitation. Also of interest are references to social systems within a culture, such as school and education that present the translator with challenges.

Chapter 3 provides closer analysis of the same issues and strategies through case studies on three children's chapter books in translation. The case study approach allows me to discuss examples in the context of a whole story rather than in isolated

phrases. The first case study examines names, food references and non-standard language such as slang and dialect in the seven-volume Harry Potter series by J. K. Rowling with particular attention to its French translations. The other two case studies concern two stories by Astrid Lindgren and examine their translations from Swedish into English, German and French. The stories in question are *Lillebror och Karlsson på taket* (*Karlsson on the Roof*) and *Boken om Lotta på Bråkmakargatan* (*Lotta says "NO!"*). In the case studies I examine how the issues of translating names, food and non-standard language have been handled and suggest alternative solutions that might increase the level of otherness for the child reader without compromising readability. In Chapter 4, I provide my own translation into English of two chapters taken from the French children's series *Le Petit Nicolas*. I compare my translations of the two chapters to Anthea Bell's translations. Using my chosen skopoi as a guiding framework, I provide an analysis on my use of alternative foreignising strategies in contrast to Bell's mostly domesticating strategies. What I hope to demonstrate is the overall effect of employing foreignising strategies when translating for children. What does the resulting TT look and sound like, and does it prove to be impenetrable or incomprehensible to the child reader? Simultaneously I will be attempting to see how the skopos theory can be used to assign a culturally educational purpose for the translation. While there is no definitive evidence to show how my translations will be received, I hope to provide a response to Venuti's call to action and make the choice to employ what he describes as "foreignising practice" in order to "register the linguistic and cultural differences of the foreign text" and to send the child reader abroad.

# 1 DOMESTICATION AND FOREIGNISATION IN TRANSLATION: A HISTORICAL PERSPECTIVE

## The Great Debate

It would appear that at the very heart of all matters in Translation Studies is what I would call The Great Debate: the age-old polemic that came into existence from the time of the very first translation. Every discussion that takes place is a variant of the same question, the same dilemma – how do I translate faithfully and who or what should I be faithful to? Of course, opinions on what faithful means differ greatly.

At the heart of this debate lies the issue of domestication and foreignisation. Although used for a long time as translation strategies, the terms “domestication” and “foreignisation” were not coined until the 1990’s when theorist Lawrence Venuti used them to expand on the ideas of the German Romantic theorist and philosopher Schleiermacher.

Domestication can be defined as adapting a ST so that it conforms to the language and culture of the target audience. It has been called localisation, naturalisation and adaptation. In reverse then, foreignisation is an approach to translation that favours retaining the “otherness” of the ST both linguistically and culturally.

A text can be domesticated through translation using several strategies. First and foremost, cultural terms can be either replaced or omitted. Cultural terms from the TC can be added (where they do not exist in the original) to make the translation more appealing to the target reader. The foreign tone or style of the original can be replaced by a more “natural” style so the reader thinks of the translation as an original not as a translation. Examples of domestication might be changing a culturally specific term in



the SC for a matching one in the TC, such as replacing the Russian *dacha* with “holiday cottage” in English or *gite* in French. Equally domestication may simply involve changing a name to a local equivalent, Henry to Henri or Mary to Marie.

In the dictionary of Translation Studies, domestication is defined as a translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for TL readers, while foreignisation means to produce a TT, which deliberately breaks target conventions by retaining something of the foreignness of the original. (Cowie 59).

For Venuti foreignising “entails choosing a foreign text and developing a translation method along lines which are excluded dominant cultural values in the TL.” Examples of foreignising also referred to as estranging can involve retaining cultural references unknown in the TC, respecting the syntax and the rhythm of the original text and allowing the text to be read as a translation.

Domestication and foreignisation then is a choice of how far the translator moves from the original, the ST, the author. It is the choice of how faithful the translator chooses to be and what liberties the translator allows herself. Schleiermacher neatly expresses the Great Debate in a nutshell:

Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the author towards him. (Venuti *The Translation Studies Reader* 49)

It would be impossible to give a complete historical overview of domestication and foreignisation without giving an account of the entire history of translation studies, as it seems to run through nearly every branch of the field. This chapter will therefore offer a brief chronological account of domestication and foreignisation in order to trace how theories of translation have culminated in a target-text orientation that favours domestication.

It is important to track the early appearance of domestication and understand that from the very beginning there were compelling reasons to adopt this approach. Once we have located its origins and understood its importance in general translation theory, we can start to examine its role and its relevance in the translation of children's literature. We would then be able to ask whether the same reasons for domestication are equally valid here. More importantly, what kind of domestication and foreignisation is appropriate for a child readership?

## Early History

Translators used domestication as early as the first century BCE. Studies carried out on translation practices in the Ancient Mediterranean reveal some early clues as to the beginning of domestication or cultural adaptation. These studies show us why domestication as a strategy arose so early in Western translation practices and why it has appeared to dominate ever since.

McElduff and Sciarrino remind us that the ancient Mediterranean

was comprised of many cultures and languages, and was a region where translation was a constant necessity. As empires, cultures and peoples jostled against each other, translation was a constant practice and problem. (1)

In his article "Translation among the Hittites" Dennis R.M Campbell describes how scribes from Syria brought the cuneiform writing system to the Hittites who ruled in Anatolia from 1650 – 1180 BCE. Translation then arose through the slow process of adaption as Hittite texts were translated into Akkadian and the cuneiform script was gradually changed to allow writing Hittite. These Hittite texts could be either monolingual inscriptions or bilingual inscriptions (161 - 162). What is interesting is that it seems different translating approaches were used depending on the type of

inscription and its function and audience (an early use of *skopos*?). Some examples show that bilingual transcriptions were translated faithfully and resembled the original closely (they appear side by side) and that, on the other hand, monolingual translations were freely adapted and were “an adaption that has been modified for a Hittite audience” (174). In other words, they were domesticated for a Hittite readership. Other examples indicate that the purpose of adaption was so the texts could be “adopted into the culture of the ruling elite” (175). One of the best known examples of such texts that were translated by scribes is the Epic of Gilgamesh. Tigay mentions that the translations of the Epic of Gilgamesh in the Middle Babylonian Period “display signs of modification and adaption to foreign conditions and interests” (111).

Early written texts were not just used for number-keeping but contained more detailed communication. They took the form of inscriptions such as epitaphs, legal codes and marriage contracts. Inscriptions also preserved hymns and divination texts (Jean and Oates 18). Jennifer Larson’s study into these bi- and multilingual inscriptions reveal that the aim of the translator was to produce “localized texts addressing the needs and interests of each linguistic audience” (51).

Larson explains that there are features of these bilingual inscriptions that are similar to those used in the modern practice of localization. The Localisation Industry Standards Association (LISA) define localisation as “taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold” (Pym 170).

The scribes with knowledge (and power) of the writing system/s were the translators and their role was to “satisfy the economic and administrative needs of the land, primarily, of course, those of the temple and the palace” (Kramer). The scribes

localised texts for several reasons – to spread the ruler’s decree to a wider audience and to convey “the power and the authority of the ruler’s culture and language to a subject population” (Larson 60) and also to achieve a certain diplomacy between co-existing languages and cultures (57).

Andre Lefevere agrees with this view of translation as a manifestation of power, authority and legitimacy. In his introduction to *Translation, History, Culture*, he states that “translation is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it” (2).

Domestication then is the direct instrument of this penetration, this invasion. Conversely domestication could be used to protect against such attacks. It could be used in a two-fold way– to limit the influence of another nation’s culture and to promote the culture of the target nation. Translation practices of the Roman Empire give no better example of the use of domestication to both serve and protect as a tool of imperialism. Later translations of Christian texts into the newly developing vernaculars of the post-Roman world moved away from the literal word-for-word translations previously associated with Bible translation. Domestication was used to bring the word of God to the masses.

It is generally accepted that the starting point for discussions about the approaches and methods of translating dates back to the 4<sup>th</sup> Century BCE and to the writing of Cicero. (103BC – 43BC) Further founding comments were made by Saint Jerome (347 – 420), the Roman Christian priest who was the author of the first translation of the Bible into Latin. Jerome’s comments on his translation methods are in defence of the criticism he faced for his move away from literal translation.

Translation practice in the Roman Empire was used as a tool to teach rhetoric and improve students' oratory skills. Cicero actually referred to the strategy of domesticating when he explains his approach to translating Greek oratory into Latin for his students:

And I did not translate them as an interpreter but as an orator, keeping the same ideas and the forms or as one might say, the '-figures' of thought, *but in language which conforms to our own usage*. And in so doing, I did not hold it necessary to render word for word, but I preserved the general style and force of the language. (*cited in Robinson 9*)

St Jerome in his letter to Roman senator Pammachius echoes these words, explaining he too has translated as an orator "keeping the sense but altering the form by adapting both the metaphors and the words to suit our own idiom" (Wace 114). Elizabeth Marie Young goes further and claims that some Roman authors such as Cato the Elder greatly feared Hellenization and the possible infection from Greek culture. Here the aim of the translator was not only to minimise the risk of infection but also to outdo the original and produce something that would be far superior in style and content (*cited in Sciarrino 40*).

As Boethius testifies in his preface to *Institute Arithem* " I did not offer you vain good....but goods I have removed from the copiousness of Greek culture so as to bring them to the Roman treasury" . St. Jerome also speaks of language conquests: " the point is not to translate literally, but, I would say to capture ideas and to translate them with the right of the conqueror" (*Moatti 115*) .

Translation became the way in which the Romans created their own literature, their own identity. By imitating and adapting Greek texts to a Roman readership the hope was to gain an independence from the imposing Greek culture and advance the status of Rome.

Translation practice in Rome then involved competing with the Greek originals and domesticating and adapting texts to produce a new, better, native literature. Horace, Cicero and Jerome are most often quoted for their discussions of “sense for sense” equivalency or striving for balance. For example, Jerome claims “Except in the case of the Sacred Scripture, where the very order of the words is a mystery – I render sense for sense and not word for word” (Venuti *The Translation Studies Reader* cited in Venuti 395).

Cicero explains his attempt at balance as follows:

I have not thought it necessary to pay out one word for another in this process, but I have conserved the character and the force of the language. Nor have I thought it fitting to count them out to the reader, but to weigh them out. (cited in Wace 113)

While the approach of equivalency (which I will cover in more detail later) is apparent there is no reference to the strategy of foreignising – keeping the sense of other in the translation. This is clearly due to the fact that the other needed to be suppressed, conquered, used but not celebrated or promoted.

The seeds of translation practice in the Roman Empire spread over Europe as Greek and Roman classics were translated first for clerical purposes and then for the masses. With the advent of Protestantism, Bible translations into the vernacular provided much of the discussions on translation. Martin Luther’s vernacular translation of the Bible contributed to the growth of the German Language. In fact, Luther’s approach to translation and his interchangeable use of the verbs “übersetzen” – translate – and “verdeutschen” – Germanise – prepared the ground for the seeds of foreignisation that we will discuss later in this chapter. The legacy of Horace, Cicero and Jerome was passed down and translators and authors referred to the Roman tradition of “sense for

sense” and from this justified a licence to translate more freely in order to both create new literature and honour the vernacular.

The first clearly defined rules on translation practice came from Leonardo Bruni, an Italian humanist, and other attempts to create guidelines and advise consistent practice were a variation of Bruni’s original principles. His rules only served to state the obvious. The need for the translator to be knowledgeable in both languages and the impossible dichotomy of translating faithfully to preserve the original author’s words and style yet facing the possibility of the original author being “rendered clumsy, confused and ugly.” His answer to this was for the translator to “understand the virtues, as if it were of the original composition and reproduce them correspondingly in his own tongue” (cited in Robinson 59).

In England, William Caxton in his prologue to Aeneid in 1490 aptly expresses the need to please his target audience.

And when I saw the fair and strange terms therein, I doubted that it should not please some gentleman which late blamed me, saying that in my translations I had overcurious terms which could not be understood of (by) common people and desired me to use old and homely terms in my translations. (cited in Robinson 59)

Etienne Dolet published ‘Manière de bien traduire d’une langue en autre’ in 1540. His five rules on translation reflect those of Bruni and of course reiterate the pitfalls of word-for-word translation, but the main significance here is his call to favour the vernacular. He advises “you should avoid adopting words too close to the Latin and little used in the past, but be content with the common tongue without introducing any new terms foolishly or out of reprehensible curiousness” (cited in Robinson 61).

The reader-centered approach and call for freedom and advancement of the vernacular was most abundantly clear in France where Jacques Peletier du Mans, a humanist and translator who produced the first French translation of Horace’s *Ars Poetica*,

campaigned for the French language. He along with Joachim Du Bellay, a French poet were members of the group “La Pleiade” which was a literary group committed to help evolving the French language. In *The Defense and Illustration of the French Language*, Bellay reminds readers that the richness and greatness of Greek and Latin was due to the fact that these languages were cultivated diligently. According to him, “masterfully drawing upon Greek, [Romans] rapidly engrafted what they took and made it similar to their own trunk that thenceforth it appeared not adopted but natural.” His advocates the same kind of cultivation for his own language, French: “our French language is not so poor that it cannot render faithfully what it borrows from others; so unproductive that it cannot, of itself, bear a fruit of good invention, through the industry and diligence of its cultivators” (Bellay cited in Lefevere 28). Francois Malherbe was also feted for his reader-oriented methods. Domestication is implied when he says regarding his translation of Livy in 1616,

Si en quelques autres lieux j’ai ajouté ou retranché quelque chose, comme certes il y a en a cinq ou six, j’ai fait le premier pour éclaircir des obscurités, qui eussent donné de la peine à des gens qui n’en veulent point. (cited in Robinson 102 - 05)

Thus begins the quest for finding the spirit of the original translation and the need for the TT to sound authentic in the TL and culture, or what Venuti calls transparency. Domestication is the multi-faceted tool that allows the translator to transform the original by eradicating any sense of foreignness and aligning the text to the TC. Through domestication, the languages of developing nation states were able to grow and enrich themselves. Over a hundred years later Nicolas Perrot d’Ablancourt shares the need to adapt for the reader. In his preface to Tacitus he explains:

Hence I do not cleave to the words or thoughts of this author; whilst keeping in sight his purpose, I fit things to our air and manner. (cited in Malherbe 464)



His faithfulness is his belief in the author's message or purpose that he keeps in sight and his commitment to please the recipient of the message by prettifying the text. He goes further and likens translators to ambassadors who are "accustomed to dress in the fashion of the country where they have been sent for fear of appearing ridiculous to those whom they endeavour to please" (Venuti *The Translation Studies Reader* 35). These types of translations were known as "les belles infidèles". Gilles Ménage coined this phrase in reaction to d'Ablancourt's translations. He likened them to women who he claimed could not be both faithful and beautiful but either one or the other. The poet Antoine Godeau praises d'Ablancourt for his art and in this verse summarises beautifully the justification to domesticate as a form of creative duty:

Chaque langue a sa grâce et ses naïvetés,  
Dont un autre ne peut égaler les beautés :  
Ce qui dans la Latine est charmant à l'oreille  
Dans la nostre n'a pas la cadence pareille,  
Tournant en une il faut les savoir toutes deux.  
Sans se rendre servile il faut être fidèle,  
Changer l'air étranger en beauté naturelle,  
Pour être régulier se dispenser des loix,  
Et poursuivre l'Auteur le laisser quelquefois. (cited in Dotoli 253)

D'Ablancourt's fear (here of ridicule) is a recurrent theme in this study; fear of infection, rejection, fear of inferiority, and fear of the other in a text. They are all given as reasons to domesticate, to naturalise, to purify etc. Godeau's inclination to "changer l'air étranger en beauté naturelle" is the backbone of the domestication approach.

In England, the emphasis was on finding and transferring the spirit of the text, and the translators were less concerned with ideas of domestication or eradicating the sense of other. Of particular interest to this study is the work of John Dryden (1668 – 1700). He saw himself "betwixt the two extremes of paraphrases and literal translation"

(cited in Zuber 160) and likens the impossibility of the task to “dancing on ropes with fettered legs: a man may shun a fall by using caution; but the gracefulness of motion is not to be expected.” He recognises that “it would be unreasonable to limit a translator to the narrow compass of his author’s words; ’tis enough if he choose out some expression which does not vitiate the sense. I suppose he may stretch his chain to such latitude; but by innovation of thoughts, methinks he breaks it” (cited in Steiner 69).

Dryden is not, however, indifferent to the state of the vernacular and advocates domestication for the good of his native English. His position of balance and trade-offs becomes a familiar refrain in the argument for domestication.

But what I bring from Italy, I spend in England: here it remains, and here it circulates; for, if the coin be good, it will pass from one hand to another. I trade both with the living and the dead, for the enrichment of our native language. (cited in Steiner 71)

In 1791, Alexander Tytler, in his essay on *The Principles of Translation*, gives an account of what constitutes a good translation: “That, in which the merit of the original work is so completely transfused into another language, as to be distinctly apprehended, and as strongly felt, by a native of that country to which that language belongs, as it is by those who speak the language of the original work.” He goes on to conclude that “1. The translation should give a complete transcript of the ideas of the original work and 2. The translation should have all the ease of original composition” (Tytler 209 - 10).

This brief historical overview of Western approaches to translation reveals that from the first written communications to the creation of native language and literature, texts

were domesticated to overpower and conquer, to educate and share knowledge, to protect against dominant nations, to enrich and empower emerging nations, and to spread religion. Translators were scribes, slaves, poets, writers, clerics and priests. They translated for themselves to advance their own knowledge, to demonstrate their own abilities and creativities; they translated for rulers and for common people. In a world where identities and nations were being formed and defended, domestication was a legitimate tool to manage information and generate new thinking. Gradually it became the means by which emerging nations would create their own literature and identity. Tytler's essay perfectly summarised the dominant view of translation at that time – that translations should be able to pass as originals.

## Equivalence

From the early theorists we inherited guidelines on how to translate. They warned against word-for-word translating and drew attention to the fine line between free and literal translation – an approach, which called for a balance, a weighing out of terms. Translators in the Middle Ages and beyond built on this sense-for-sense approach and added to it a focus on the reader, the Frenchman, Englishman etc. Promoting new national identities and cultivating emerging literatures meant translation had to sound natural in the vernacular. This balancing out is what we now refer to as equivalency. Here then are the three founding beliefs that have prepared a fertile ground for domestication to take firm root: sense-for-sense, naturalness and target reader orientation. The three-fold approach of equivalency closely considers exchanges at word level, sentence level and concept level whilst always bearing in mind the receiver of the message.

J. C. Catford in his 1965 *Linguistic Theory of Translation*, describes the process of translating as uni-directional, going always from the ST to the TT, and defines it as

“the replacement of textual material in one language (SL) by equivalent material in another language (TL)” (Steiner 74). However, although equivalence offers a careful systematic linguistic consideration of texts, it does not allow for cultural considerations in translating. It assumes the target reader will be shocked, surprised, confused or troubled if the equivalence is not exact. Catford expresses his concern for the reader who may experience “cultural shock” or “collocational shock” (20). Roman Jakobson laments readers being baffled, astounded or even being reduced to despair when encountering language differences (cultural, linguistic, etc.) in translation (102). The equivalent exchange must be completely equal for the translation to pass successfully into the TC and be accepted by the target reader. Here we can recall one of the principles of Tytler, that translations “should have all the ease of original composition.” That is to say, the goal of the translator is to produce a text that sounds natural in the TC.

Eugene Nida in his *Theory and Practice of Translation* states that “the best translation does not sound like a translation” (cited in Steiner 32). Nida’s theory of equivalence was formed in the context of Bible translations that were traditionally carried out using the word for word method. Nida differentiates between two types of equivalence: Formal equivalence reproduces as closely as possible, word for word, sentence for sentence. There should be a close match between the two. The TL is compared to the source language for correctness and accuracy. Nida calls this a gloss translation, which allows the reader to identify with the person in the ST as much as possible (customs, thinking, expressions). This type of translation is source-oriented which, says Nida “is designed to reveal as much as possible of the form and the content of the original message” (Nida and Taber 12). One of its features is “concordance of terminology” where word usage, grammatical units and meaning in

the ST are matched or reproduced “more or less literally”. According to Nida, this type of translation results in text that “will obviously contain much that is not readily intelligible to the average reader” (Nida and Taber 166). What Nida is talking about here is “Translationese” which “is caused by an excessively literal approach to the translation process” (165). Formal equivalence means that the translation retains its sense of otherness but for Nida it is at the price of style and acceptability in the TL. Rather, the translation must conform, according to Nida “to the receptor language and culture.” He says that this conformance “is an essential ingredient in any stylistically acceptable rendering... such an adjustment to the receptor language and culture must result in a translation that *bears no obvious trace of foreign origin*” (Cowie 186).

Nida’s solution is Dynamic Equivalence: it focuses attention on the “receptor response.” Again, the lean towards naturalness is apparent in Nida’s own description of dynamic equivalence, “the closest natural equivalent to the source-language message.” Dynamic equivalence attempts to reproduce the same relationship between text and reader as it is in the original. Here the TL will use modes of behaviour and thinking familiar to the target reader and culture. This is the dichotomy between Venuti’s home and abroad and Schleiermacher’s movement toward and away from the original author. Nida makes it clear that the move must be away from the author, away from the foreign. He cites William A. Cooper to perfectly illustrate his position:

If the language of the original employs word formations that give rise to insurmountable difficulties of direct translation, and figure of speech wholly foreign, and hence incomprehensible in the other tongue, it is better to cling to the spirit of the poem and clothe it in language and figures entirely free from awkwardness of speech and obscurity of picture. (167)

Oppositional theories to natural equivalence include detailed discussions about the illusion of symmetry it creates between languages (Mary Snell-Hornby, Ernst-August Gutt 1991/2000), and generally speaking, socio-cognitive factors that have been

overlooked in favour of linguistic detail. However, the most pertinent objections are those that question the perceived power of the ST over the TT and those that reject the over simplistic dichotomy of “natural, fluent translation = good, foreign- sounding, strange translation = bad.” Despite variations on the equivalence theme the polarisation remains the same, only the terminology changes. To illustrate the diversity of labels in the Great Debate we can look at Anthony Pym’s shortlist of polarities. While the polarities vary greatly and are by no means synonymous it is interesting to note how many of these theorists tend to think in opposites.

Cicero:	ut interpres	ut orator
Schleiermacher	foreignising	domesticating
Nida	formal	dynamic
Newmark	semantic	communicative
Levy	anti-illusory	illusory
House	overt	covert
Nord	documentary	instrumental
Toury	adequacy	instrumental
Venuti	resistant	fluent

(Pym 33)

The limitations of equivalence in terms of attempting to reproduce the sense of the ST in the most natural and balanced way gave way to ideas of functionalism or “purposes” as Anthony Pym puts it. By focussing attention on the function of the text (not just the sense but the intended purpose of the text) translators could solve problems of faithfulness, cultural transfer and linguistic mismatch. The power of decision-making could be in the hands of the translators. Functionalist theory involved categorising texts and their types and genres in order to establish their orientation and their function. Katherine Reiss describes three “communicative forms” or “text-types”; informative, expressive and operative. Reiss recommends

reverbalising or reprogramming in order to meet the function of the text and suggests that establishing the text type is essential if the translator is to avoid compromising “the functional equivalence of the TL text by naively adopting SL conventions” (Reiss 173).

Similarly, Christiane Nord defines four possible functions: referential, expressive, appellative, and phatic. Nord admits that there are problems with the referential approach “when source and target readers do not share the same amount of previous knowledge about the objects and phenomena referred to.” She gives the following example of an American journalist talking about learning Mandarin to highlight possible difficulties. The journalist compares one of the tones in Mandarin to “wading into the waters of Maine.” Nord points out the problem here for a target reader who may not know that the waters of Maine are ice-cold (Nord *Translating as a Purposeful Activity: Functionalist Approaches Explained* 41). Her expressive function also provides challenges for translating due to the differing value-systems of both SC and TC. She gives the example of a man in India comparing his wife’s eyes to those of a cow as a form of compliment and suggests that the same comment would not be received as favourably in Germany (42). The appellative function in Nord’s theory is openly target-reader oriented or “receiver-oriented” according to Nord. Again her example highlights the concern for the target-reader who may not get the point of the text and Nord reminds us that

While the source text normally appeals to a source-culture reader’s susceptibility and experience, the appellative function of a translation is bound to have to have a different target. This means the appellative function will not work if the receiver cannot cooperate. (43)

A good example of this can be found in Frances Hodgson Burnett’s *The Secret Garden* (Hodgson Burnett *The Secret Garden* 9). The second chapter is titled

“Mistress Mary Quite Contrary” and contains an account of the child Mary Lennox and her cross and unappealing manner at the beginning of the story. The appellative function of the text is to make us feel how unpleasant and spoiled she is and does this by reference to the old nursery rhyme. Burnett continues referring to the character as Mistress Mary and the reference to the old rhyme strengthens the readers impression of her. We are not supposed to like her. So according to Nord, those unfamiliar with this English rhyme will not enjoy the full description of her character. For the appellative function to have its full effect here the translator must find an equivalent or similar rhyme in the TL/culture.

Although Reiss and Nord do not advocate domesticating strategies, neither do they offer any solutions. In fact Nord states “ functionalism does not mean that the waters of Maine should generally be replaced by those of a Norwegian fjord, nor that cows’ eyes should become deer’s eyes or whatever the TC’s favourite animal is. Functionality simply means translators should be aware of these aspects and take them into consideration in their decisions” (Nord *Translating as a Purposeful Activity: Functionalist Approaches Explained* 45).

### **The Skopos Theory**

The functionalist theory not only placed the decision-making in the hands of the translator; it allowed either the source function or the target function to inform the translation process depending on the overall purpose of the text. This means it is possible for a TT to have a different purpose than the original text. In other words, “The dominant factor of each translation is its purpose” (Reiss and Vermeer cited in Pym 45).



This skopos theory presents two faces. On one hand, it allows the translator to escape from the confines of the ST and allows the TC to dictate the outcome. Through the theory of skopos the translator can freely choose a position somewhere between the two poles using the function of the text as a guide. There is no good or bad, just a range of choices to be made depending on multiple factors – who, why, where and what. The possibilities are endless and limitations seem to be few. Vermeer explains:

What the Skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the TT. The theory does not state what the principle is: this must be decided separately in each specific case. (cited in Venuti *The Translation Studies Reader* 198)

The skopos approach potentially gives the translator the freedom to choose a position and strategy. Vermeer clarifies that this theory “in no way claims that a translated text should ipso facto conform to the TC behaviour or expectations” (201) and that the only goal of skopos is to know what the point of a translation is. Critics of the skopos and functionalist approach bemoan the fact that the skopos or the commission of the translation have superiority over the ST. The skopos dictates the fate of the ST and whether it is to be “translated”, “paraphrased” or completely “re-edited” (Kuhiwczak and Littau 55).

Despite the freedom of choice, the prevailing trend of maintaining focus on the target reader overshadows the potential of Vermeer’s skopos theory. In Vermeer’s own words the point is “to produce a text in a target setting for a target purpose and target addressees in target circumstances” (cited in Baker and Saldanha 117). Justa Holz-Manttari theory of ‘translational action’ involves transferring information from one culture to target readers in another culture. The translator is the professional expert whose task it is to produce texts for a client that will function effectively in the TC, even if this means re-writing or diverging from the ST. Holz-Manttari’s approach

begins with a “product specification” and results in a “message transmitter” and is also essentially a target-reader/culture oriented approach that would seem to efface the ST entirely. According to Christiane Nord the ST for Holz-Manttari exists solely in order to “meet the requirements of the situation” (Nida and Taber 161).

Holz-Manttari is not the only theorist who prioritizes the TT and TC. According to Gideon Toury “there is nothing perverse in claiming that a text’s position and functions, including those that go with a text’s being regarded as a translation, are determined first and foremost by considerations originating in the culture that would host it” (Cowie 189). Toury’s choice between “adequacy” – source-text orientation and the converse “acceptability” is clear. Toury believes that attempts to produce a TT that reflects norms, features and traditions of the ST will result in “incompatibilities with normal TC practices”. Toury prefers the second option of “acceptability” which sees the ST being relegated to a secondary position (20). In the next chapter I will explain how Toury’s norms theory was developed to provide a new framework for discussing children’s literature translation.

Venuti reminds us that many of the functionalist theories with their target-text orientation arose in the context of translator training (a practical endeavour), and the professional translation of non-literary texts such as operations manuals, official documents and news reports (*The Translation Studies Reader* 137). It is clear that the functionalist approach with the priority given to the client and the commission of the translation or the job description in the TC allows a place for domestication in non-literary translating.

Mona Baker in her course book for translators provides excellent practical examples of domestication through the functionalist approach in non-literary contexts. One of her examples includes a leaflet from a museum of classic cars. The leaflet wishes to

promote the museum's restaurant facilities and makes a cultural reference to the British Cream Tea. Baker commends the Italian translator who renders the cream tea as pastry as it would be more familiar to the Italian reader (31). If the skopos of the translation is to attract as many Italian customers to the restaurant as possible (which is most likely), then the translator has respected the brief. However it is not always clear who the client is and sometimes no specific purpose is obvious. This is one of the common objections to the skopos theory. In Baker's above example the commission might have been two-fold – to retain a sense of Englishness to charm Italian visitors as well as attract business. Baker calls the strategy used by the Italian translator cultural substitution. We can also call it domestication.

In literary translation, functionalism amounts to equivalence. Christiane Nord provides a thorough and fairly balanced framework for discussing functionalism in literary texts. She defines four requirements of equivalence in literary translation: interpretation, text function, cultural distance, text effect and offers for each a skopos suggestion to provide a “purpose-oriented approach” (*Translating as a Purposeful Activity: Functionalist Approaches Explained* 92).

Interpretation refers to the translator's right to give their own personal but informed representation of the original author's intention. Nord's skopos in relation to this advocates that in addition to analysing the sender's/author's intention, the translator can also consider how the target receiver will assimilate this original intention and thus needs to be thoroughly informed about the target readership. She suggests this information can be gained from the publisher. In the context of translating for children, we will see later how the potential of this skopos can be underestimated and can result in making inaccurate assumptions about the child receiver and thus result in domesticating the text. The skopos suggestion for dealing with Cultural Distance is

based on the ability of the target reader to understand the “text world” in the same way as the source readers understand it. Although Nord highlights the importance of the ST world corresponding closely to the target receiver’s own world in terms of cultural distance, text effect and function, she also acknowledges that the skopos of the translation may also be to explore the target reader’s “interest in an exotic world.” Nord admits that readers are capable of accepting the new or foreign and advises, that “the translator should by no means spoon-feed the target receivers” (93). This is precisely what we will explore further in this study. I will provide examples of translations for children and illustrate how skopos does not necessarily have to lead to domestication and how it can be used to open up foreign worlds to the child reader.

The freedom of the functionalist approaches and skopos theory could suggest that there are actually fewer valid reasons for domesticating and fewer constraints on the translator. Vermeer, despite his inclination to focus on the target reader, also emphasises the numerous possibilities any one translation can offer in terms of skopos. Yet bound up with the functionalist approach is the strong orientation towards the target-text and the TC. Mona Baker speaks of cultural substitution, Toury describes “enhancing the translation’s acceptability” and speaks of “mitigating the potential alienness of the text,” and we see that texts tend to be domesticated and de-foreignised, purified, naturalised and localised. The holy grail of the translator is still to achieve transparency, the illusion of symmetry, naturalness, and equivalence. We are still in the same position - being pulled to one side of the scale. There have been a few unique alternative responses to this: to resist, to fight against this pull, to pull down the veil and move the other way. In other words, to foreignise.

## Foreignisation: Resistance to violence

We have seen previously in this chapter how the domesticating approach and strategies were used as a way to further national cultures and language. The roots of foreignisation began in the same way. We will explore now how early attempts to foreignise translations developed into what may be the only significant contemporary theory of anti-domestication and the theory that underpins this study: Lawrence Venuti's theory of foreignisation and his call for ethnodeviant cultural practice in translation.

The idea of foreignising translations grew out of German classicism and was further developed by several German Romantics. Goethe spoke of the three epochs of translation. The first "familiarizes us with the foreign country on our own terms," the second is where "one seeks to project oneself into the circumstances of the foreign country, but in fact only appropriates the foreign meaning and then replaces it with its own." Goethe appeals for a translation of a third kind, "one that would follow the various dialects, rhythms, metres, and prose phrasings of the original and thus make it new for us, delightful and familiar *in all its uniqueness*" (cited in Toury 79). This is a counter response to the French tradition of "les Belles Infidèles." According to Goethe, the French "insist on making foreign words feel right on their tongues, do the same to feelings, thoughts, even things: they demand for every foreign fruit a surrogate grown in their own soil" (cited in Robinson 223). Goethe was not alone in his desire for a different approach. The German writer, philosopher and translator Johann Herder (1744 – 1803) also critiques the French tradition saying they

are much too proud of their own taste, adapt all things to it, rather than try to adapt themselves to the taste of another time. Homer must enter France a captive and dress according their fashion so as not to offend their eyes. He has to let them take his venerable beard and his old simple clothes away from him. He has to conform to French customs, and where is a peasant coarseness still

show he is treated as a barbarian. But we poor Germans, who are still almost an audience without a fatherland, who are still without tyrants to dictate our taste, want to see him the way he is. (cited in Robinson 223)

Wilhelm von Humboldt asserted the spiritual, mystical nature of language and claimed therefore that the spiritual essence of a nation can only be preserved in translation through faithfulness to the true nature of the original. He believed that “every good translation grows out of a simple, modest love for the original” and that inevitably would mean that the translation would have to have something of a foreign tinge to it (cited in Lefevere 74).

In 1813, Friederich Schleiermacher, drawing on ideas previously expressed by Goethe regarding the two maxims of translation, delivered his lecture “On the Different Methods of Translating.” In this lecture he offered the now frequently quoted and perfectly summarised position of the translator with which I opened this chapter: the translator either moves the reader to the author or the author to the reader.

Schleiermacher makes his choice clear – to move the German reader abroad. His overall aim was German domination through foreignisation and his target readership was the educated reader. According to Venuti, “Schleiermacher was enlisting his privileged translation practice in a cultural political agenda: an educated elite controls the formation of a national culture by refining its culture through foreignising translations” (*The Translator's Invisibility: A History of Translation* 102).

Schleiermacher’s hope for Germany through foreignising translations is expressed in the following poetic passage:

Just as our soil itself has no doubt become richer and more fertile and our climate milder and more pleasant only after much transplantation of foreign flora, just so we sense that our language, because we exercise it less owing to our Nordic sluggishness, can thrive in all its freshness and completely

develop its own power only through the most many-sided contacts with what is foreign. (cited in Venuti *The Translator's Invisibility: A History of Translation* 109)

Whatever Schleiermacher's overall agenda may have been, it is clear that he opposed the traditional approach of translating and was attempting to offer an alternative. He acknowledges the problem that such an alternative may bring and sees the choice as a sacrifice.

Who would suffer himself to be seen moving with far less lightness and grace than that of which he is capable, and to appear at least occasionally harsh and stiff so as to displease the reader just enough to keep him conscious of what one is about? Who would gladly consent to be considered ungainly for striving to adhere so closely to the foreign tongue as his own language allows, and to being criticized, like parents who entrust their children to tumblers for their education, for having failed to exercise his mother tongue in the sorts of gymnastics native to it, instead accustoming it to alien, unnatural contortions? (cited in Venuti *The Translation Studies Reader* 53)

For Schleiermacher the alternative – to seek equivalence and to make assumptions about how an author might think or sound in our language is presumptuous and artificial. According to him,

One can say that the goal of translating just as the author himself would have written originally in the language of the translation is not only unattainable, but is also in itself null and void; [...] no one has his language mechanically attached to him from the outside as if by straps, so that one might, as easily as one would unharness a team of horses and replace it with another, harness up a new language as it happened to suit one's frame of mind. (ibid. 56)

Lawrence Venuti justifiably raises certain questions about the contradictory nature of Schleiermacher's approach in terms of it being both elitist and nationalistic, individualistic but still socially oriented. He also calls into question the 'ethnocentric' or 'eurocentric' position it holds – namely not introducing the foreign but using the foreign for the nation's gains.

However it is Schleiermacher's idealism that Venuti takes inspiration from and his vision of cultural change through translation and, as Schleiermacher puts it, "the living power of the individual which creates new forms by means of the plastic material of language, at first only for the immediate purpose of communicating a passing consciousness: yet now more, now less of it remains behind in the language, is taken up by others, and reaches out, a shaping force" (cited in Venuti *The Translator's Invisibility: A History of Translation* 115). Schleiermacher is calling for both a brave and modest translator to take up this task. He envisages a translator who does not fear judgement or ridicule and one who has faith in the target reader's ability to take up the challenge of reading such a translation and remain open-minded to its form and content so that cultural change can take place.

Closer to our time, in Victorian England, Francis Newman, a scholar and writer, shared this idealism. Influenced by the German tradition, Newman challenged the practice of domesticating translations and offered his own alternative. As a critic of English colonialism and a writer on many diverse political issues, he saw foreignising translation as a way of advancing cultural diversity and taking a liberal stance against imperialism. Newman strongly expressed his objections to domesticating translations and positions himself at the opposite end claiming he strives to

retain every peculiarity of the original, so far as I am able, *with the greater care the more foreign it may happen to be*, - whether it be a matter of taste, of intellect, or of morals [...] the English translator should desire the reader to always remember that his work is an imitation, and moreover is in a different material: that the original is foreign, and in many respects extremely unlike our native compositions. (ibid. 121)

In his translation of Homer's *Iliad*, Newman developed his own nonstandard form of archaism to give the translations the sense of antiquity he thought fitting. Newman's style of foreignising might also be described as estranging. He created a diverse mix



of language taken from archaic English and the Scottish dialect of English in order to achieve the desired “foreign” effect. His translations included a glossary to account for his diverse lexicon. Unsurprisingly he was attacked for deviating from the prevailing tradition of transparent equivalence – his readers wanted easy, intelligible English. He was accused of producing a text that could not be further from Homer. His version of the Iliad may have gone unnoticed after that had it not been for Mathew Arnold, a poet and scholar at Oxford who a few years later attacked Newman’s Iliad thus sparking an intense debate on translation methods. Arnold had his own idealistic view of translation and believed that translation should ideally transcend language. He saw this possible through the illusion created by domesticating and transparent translations. He also believed cultural values should be determined by an academic elite and this directly went against Newman’s goal of translating for a multicultural public in order to instigate cultural change.

Reviewers and critics supported Arnold’s academic version of Homer, and Newman was rejected and marginalised. William Morris suffered the same fate with his foreignisation of Homer’s Odyssey.

Again, oppositional opinion was based on the lack of readability of the TT and the elitist objection to the non-literary, academic target readership.

In the early 20<sup>th</sup> century, Weimar philosopher and critic Walter Benjamin, in his “Task of the Translator,” made the most extraordinary call for foreignisation. Benjamin’s position is in no way meant as a practical manual for translating but is rather a philosophical statement. His aim in foreignising is to aspire towards what he calls *reine Sprache* – pure language. This theory of language sees all languages being related and connected to each other and according to Benjamin “translation thus

ultimately serves the purpose of expressing the central reciprocal relationship between languages” (cited in Venuti *The Translator's Invisibility: A History of Translation* 101). This divine relationship cannot be revealed entirely but can be glimpsed at moments. Benjamin quotes Rudolf Pannwitz, a German writer and philosopher (1881 – 1969) who succinctly articulates Benjamin’s point on foreignising.

The basic error of the translator is that he preserves the state in which his own language happens to be instead of allowing his language to be powerfully affected by the foreign tongue. Particularly when translating from a language very remote from his own he must go back to the primal elements of language itself and penetrate to the point where work, image and tone converge. He must expand and deepen his language by means of the foreign language. (ibid.)

Other significant figures in favour of a foreignising approach were Ezra Pound, Celia and Louis Zukovsky and Vladimir Nabokov. Their translations too, like Francis Newman’s offerings, were poorly received and faced severe criticism and went to be unread, unpublished or ignored (Venuti *The Translation Studies Reader* 82). Louis and Celia Zukovsky’s estranging translation of Catullus aimed for a text that was “difficult, opaque and strange” (Venuti *The Translator's Invisibility: A History of Translation*). Ezra Pound’s translations have been described as either copies or remakes (Eastman). He attempted to copy or calque the foreign text as closely as possible and sometimes even integrated the foreign term, translated, into the TT. Commenting on his translation of Guido Cavalcanti’s poetry, Pound justified his choices thus

As to the atrocities of my translation, all that can be said in excuse is that they are, I hope, for the most part intentional, and committed with the aim of driving the reader’s perception further into the original than it would without them have penetrated ( cited in Anderson 221)

Both Benjamin and Pound speak of penetration. The ideas of penetration and the violence of translation are explored in George Steiner's *After Babel*. Continuing the discussions of hermeneutics, which is said to have started with the German Romantics, Steiner introduces the hermeneutic motion. Hermeneutics is concerned with how a text is interpreted (and then translated). According to Steiner there are four stages of the Hermeneutic Motion: first comes initiative and trust, then aggression (or penetration) followed by incorporation (or embodiment) and finally compensation (or restitution) (Venuti *The Translator's Invisibility: A History of Translation* 192). The translator must be morally responsible and faithful to the original or the author to make amends for the violence of his act. Steiner explains: "The translator, the exegetist, the reader is *faithful* to his text, makes his response responsible, only when he endeavours to restore the balances of forces, of integral presence, which his appropriative comprehension has disrupted" (318).

In his theoretical work *L'épreuve de l'étranger: Culture et Traduction dans l'Allemagne romantique*, Antoine Berman also explores the idea of violent forces in translation. Berman sees translation as "the trial of the foreign." Any attempt by the translator to interpret the foreign text (according to his own values or experience or cultural standpoint) will inevitably result in an ethnocentric translation (Just as Schleiermacher's ethnocentric foreignising was rooted in German culture and was inspired by a sense of Germanness). Instead, according to Berman, the proper aim of translation is to "receive the Foreign as Foreign" and, in Pym's terms, "maintain the specificity of its foreignness." According to Berman, this aim, over the years, has been "skewed, perverted and assimilated to something other than itself." Berman lists 12 deforming tendencies of translation some of which cause destruction and others

which efface but all of which result in preventing the foreign work being opened up to us “ in its utter foreignness” (cited in Steiner 305). The tendencies listed below provide a surprisingly practical approach to translation methods despite the fact that the theory itself is a philosophical one. Jeremy Munday describes Berman’s theory as important in that it is the first one to link philosophical ideas about translation to concrete strategies (225). Indeed I will make use of the following terminology in the next chapter when I analyse and critique translations of children’s literature.

### Antoine Berman’s 12 Deforming Tendencies

1. Rationalization: sentences are recomposed, structure changed. Verbs are translated as nouns.
2. Clarification: explaining or making clear when this is not done in the source text
3. Expansion: over translating – empty expansion of the source text. Depth is lost.
4. Ennoblement: making improvements on the source text
5. Qualitative impoverishment: undertranslating – losing the richness of idioms and their imagery.
6. Quantitative impoverishment: lexical variation is lost.
7. Destruction of rhythms: distinctive rhythm of the source text is lost due to structural changes.
8. Destruction of signification networks: connected signifiers in the sub-text of the source language are lost.

9. Destruction of linguistic patterning: the target language contains a mishmash of techniques so the cohesion is lost.
10. Destruction of vernacular or exoticization: local speech patterns in novels are either removed and thus lost or over-eroticised and then they stand out from the rest of the text.
11. Destruction of idioms: idioms are ethnocentrically replaced by equivalents in the target language.
12. Effacement of superimposition of lang.s: the original rich dynamic between two languages in the source text are lost. E.g. Spanish from Spain and Brazilian dialects in the same novel. (cited in Venuti *The Translation Studies Reader* 276)

Thus according to Berman, translation now becomes a manipulator of the text, translation now results in the newly produced text, overtaking, effacing and destroying the original text. Translation negates the foreign and naturalises it and acclimatises it.

### **A Call for Action**

In his book *The Translator's Invisibility: A History of Translation*, Venuti, drawing on Schleiermacher, Steiner and Berman, calls for action against “the regime of fluency,” the tradition whose development we have traced in this chapter. Venuti describes contemporary translators and their work in British and American cultures as invisible. They are invisible doubly: firstly, because of the way they manipulate texts to provide an illusion that they are not there, and secondly, because only those texts

which read fluently and give the appearance that a translation is not a translation are accepted by publishers, reviewers and readers (Venuti *The Translation Studies Reader* 280). As well as opposing this invisibility, Venuti, echoing Berman's deforming and destructive tendencies, laments the inevitable violence carried out on a text through translation when the text is reconstituted according to values and beliefs in the TC, when cultural and linguistic differences are forcibly replaced.

For Venuti the terms domestication and foreignisation indicate an ethical position towards a foreign text and culture, and the choice of which text to translate and which approach to adopt has ethical consequences (19). He claims that "foreignising translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations" (16). The foreignising response to ethnocentric domestication and transparency and fluency then aims to exert "an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad (15).

In *Scandals of Translation*, Venuti describes his own attempts to foreignise, or as he calls it "minoritize." In his translation of the works of Tarchetti, a nineteenth century Italian writer who himself challenged the literary tradition of his time by writing in a Tuscan dialect, Venuti employs a variety of strategies to render himself visible as the translator and to mark the foreignness of the original. Not only does he use American slang to render the Tuscan dialect, he also sticks closely to the syntax and structure of the original, contrasts archaisms and modern colloquialisms by putting them side by

side and uses British spelling instead of American to signal the otherness of the text (*The Translator's Invisibility: A History of Translation*).

Unlike domestication, which has grown solid roots in the actual practice and execution of translation, we can see foreignisation has been discussed and advocated for in predominantly abstract terms. The abstract argument has been propelled by cultural nationalism (Schleiermacher) or its opposite cultural internationalism (Newman), philosophical idealism (Benjamin), philosophical hermeneutics (Steiner), and last but not least ethics (Venuti). Very few theorists have elaborated or developed specific practical strategies for translators to follow. To name a few, Newman, Berman and Venuti have all provided practical models of foreignising strategies (Berman's being more a model of what not to do). It is perhaps this lack of immediate and obvious practical application coupled with the tradition of producing readable, acceptable, transparent texts out of concern for the target reader that has prevented foreignisation from being fully embraced as an effective, valuable translation strategy. For the critics of Venuti, his theory does not provide enough of a practical model. Maria Tymoczko sees the problem arising from the fact that none of Venuti's concepts are originally his own and thus he is not able to define them. His theory does not provide tools that are identifiable and applicable or even measurable (Tymoczko 145). Other critics suggest that the tendency to domesticate is seen not just in English-language translations (on which Venuti focuses), but in other languages too, which means that translation is typically domesticating regardless of political and cultural influences.

Notwithstanding this criticism, I believe there is a strong and relevant argument for the practical application of a foreignising approach. Venuti's argument about ethics is particularly relevant to this study of translating for children. The resistance Venuti advocates is not only against the violence of translation on the text but also against the publishing industry in Britain and the United States. Venuti's research reveals the disturbing results of a long-standing tradition of invisibility and transparency. In an undisguised attack on the Anglo-American publishing world, he says the following:

British and American publishers [...] have reaped the financial benefits of successfully imposing English language cultural values on a vast foreign readership, while producing cultures in the United Kingdom and the United States that are aggressively monolingual, unreceptive to foreign literatures, accustomed to fluent translations that invisibly inscribe foreign texts with British and American values and provide readers with the narcissistic experience of recognising their own culture in a cultural other. The prevalence of fluent domestication has supported these developments because of its economic value: enforced by editors, publishers and reviewers, fluency results in translations that are eminently readable and therefore consumable on the book market, assisting in their commodification and insuring the neglect of foreign texts and English-language translation strategies that are more resistant to easy readability. (12)

Despite the abstract roots of foreignism, Venuti draws attention to the very real dangers of cultural imperialism that can result in a monolingual, monocultural view of the world. His famous call for action asks translators to reveal themselves, to foreignise and send the reader abroad and to engage in debates in their fields of translation.

This brings us to the subject matter of this thesis: I believe one area of translation studies that is in need of Venuti's call for action is the translation of children's literature. The move towards the target reader with its attendant quest for transparency through domestication that I have sketched out in this chapter is even more pronounced in translating for children. The child reader is a particularly poignant



target group for whom, as we will see, domestication has been overwhelmingly preferred. The question is whether this is always the correct strategy.

In order to answer this question we need to conduct an overview of contemporary approaches to children's literature translation and discuss the prevalent view that domestication is the best overall strategy.

In the following chapter I will present some common issues in translating children's books and the strategies used to deal with them. I will also analyse and compare a small collection of children's books in translation.

As I will demonstrate in this next chapter, the ethics of TT orientation with regard to the child reader should also be brought into question. And that in turn will lead us to thinking about practical alternatives to over-domestication in translations for children.

In response to Venuti's call, we may want to ask the question how does one begin to translate for children in a way that causes less violence to the original text, is less concerned with easy digestion and more committed to sending the child reader abroad and revealing the foreign to us in all its foreignness.

One of the alternative solutions I propose and will attempt to illustrate in the fourth chapter of this thesis is the marriage of the very practical, functional skopos theory with the more abstract theory of foreignisation.

## 2 DOMESTICATION AND FOREIGNISATION IN TRANSLATING FOR CHILDREN: THEORIES, ISSUES AND STRATEGIES

### Theories

In the previous chapter I traced the origins of two controversial approaches/strategies in Translation Studies – domestication and foreignisation. I also illustrated a gradual inclination towards target language and target reader orientation that has tended to favour domestication as a means to producing transparent, acceptable and readable translations in the TC. Now I will examine translation theory in the context of translating for children and show how the two contrasting approaches have either been favoured or neglected and why.

This chapter will consist of two parts: the first part sketches a brief theoretical framework in translating for children followed by a presentation of general issues in translating children's literature and a look at the variety of strategies that different translators use. The second part will offer a closer analysis of issues and strategies found in a selection of books from the general corpus that will allow a deeper understanding of the trends in translating for children.

### What is Children's Literature?

Children's translation scholar Riita Oittinen provides us with an appropriate definition of what children's literature is. She sees CHL as "literature read silently by children and aloud to children" (4). Text types vary greatly in CHL and many significant studies have been carried out on picture books, fairy tales, rhyming books and read

aloud books. As previously mentioned this study will focus on chapter books for readers aged 7 to 12.

Oittinen differentiates between ‘translating for children’ and ‘translating children’s literature’(5). She sees the term ‘translating for children’ as communication between adults and children where the adults offer their own interpretation of the story along with their attitudes and morals are injected into the story. The translation is based on the adult perception of what is appropriate for the child. On the other hand, translating children’s literature assumes that the author has already taken into account a varied child readership and has written with children’s needs and abilities in mind. In this study I use the term ‘translating children’s books/ literature’ to denote texts that have been written with the child reader in mind.

Children’s Literature Translation Theory is a relatively new discipline that emerged from Comparative Literature Studies and an interest in cross-cultural communication and international literature. Studies in translating for children arose from a genuine wish to promote international understanding and investigate cross-cultural influences in children’s literature. Austrian scholar Richard Bamberger declared at the 1976 symposium of the International Research Society for Children’s Literature “we can now rightly speak of a genuine world literature for children that can do much to further international understanding. Children all over the world are now growing up enjoying the same pleasures in reading, and cherishing similar ideals and hopes” (cited in Lathey *The Translation of Children's Literature: A Reader* 2). Ironically, the general inclination in CHLT theory has been to adapt texts to suit the child reader and minimise and at times completely eradicate any sense of foreignness or cultural other. It is difficult to see how the goal of furthering international understanding can be achieved when child readers encounter only domesticated versions of foreign texts

and are deprived of opportunities to expand their world knowledge through new cultural concepts.

### **The Position of Children's Literature Translation**

The following theories go some way in explaining translator choices that favour TT orientation and domestication in translating children's literature. Itamar Even-Zohar seeking to provide a framework for his studies of Hebrew Literature, used the Russian concept of literary systems where literary works are studied as part of a wider historical or geographical or social context to. With his polysystem theory he was able to explore how and why translations took up such a significant position in Hebrew literature. His essay "The Position of Translated Literature within the Literary Polysystem," explains how translations can take a primary or central position within a literary system or a secondary or peripheral position *depending on the system it is part of*. If a translation has a secondary or peripheral position in the target or receiving culture then it must adhere to the norms of the TC (*The Translation Studies Reader* 164).

Gideon Toury, also an Israeli scholar, searched within the polysystem theory to explain why certain works were translated within a system and to see if those translations were governed by certain rules. As I mentioned in the previous chapter, Toury claimed that translations have to follow a set of norms that are prevalent in the TC. He believed that the literary tendencies of the TC would determine how a text would be translated, thus rendering fidelity to the ST quasiredundant. Thus if the TC does not recognise or is not able to accept parts of the original such as aspects of otherness or foreignness they will be changed or omitted, as we shall see shortly. The position of the translation in the polysystem will therefore determine its fate.

Zohar Shavit examines both the polysystem theory and the norms theory in the context of Children's Literature translation in her study "Poetics of Children's literature". She concludes that children's literature maintains a peripheral position within the literary polysystem and thus translators of children's literature are permitted to take greater liberties with the text. Shavit also confirms that the tendency to 'relate the text to existing models in the target system' is prevalent in children's literature. As she explains, "if the model of the original text does not exist in the target system, the text is changed by deleting or by adding such elements as will adjust it to the integrating model of the target system." Shavit allows such changes or as she puts it 'translational procedures' as long as two basic principles are followed and adhered to by the translator.

An adjustment of the text to make it appropriate and useful to the child in accordance with what society regards (at a certain point in time) as educationally "good for the child"; and an adjustment of plot, characterisation, and language to prevailing society's perceptions of the child's ability to read and comprehend. (Shavit 113)

Here then is the rationale to take greater liberties when translating for children. Shavit's concern for the protection and well-being of the child reader is well-intentioned, however ideas about what is "appropriate and useful to the child" vary from culture to culture. When we "adjust" plot or character or language based on this principle we risk depriving children of a chance to experience another culture's values. A good example of this is the decision by children's publisher Gecko Press in Wellington, New Zealand to change a title of a book translated from Swedish into English. The original Swedish title is *Alla doda sma djur* (Eriksson), which means *All the Dead Little Animals*. and tells the story of some children who counter their boredom by spending the day burying various dead animals they find outside.

French	<i>Nos petits enterrements</i>	(BT: Our Little Funerals)
German	<i>Die Besten Beerdigungen der Welt</i>	(BT: The Best Burials in the World)
Italian	<i>I migliori funeral del mondo</i>	(BT: The Best Funerals in the World)
English	<i>All the Dear Little Animals.</i>	

It is interesting to note that while the European publishers were not afraid to refer to death or funerals in a children's book title, the New Zealand publisher admitted to not being brave enough to publish a title referring to death. Is it possible that a topic such as death is not a taboo for children in Europe ? Might this have been a missed opportunity to share a cultural other and at the same time very gently introduce a taboo subject like death? As we shall see the above example is one of many where texts are changed and adapted in order to adhere to TC norms and to achieve greater reader acceptability. According to Shavit, this is to be expected due to the peripheral position of CLT and its low status in the polysystem (Shavit 178).

### **Cultural Context Adaptation: To Change or Not To Change**

Commenting in her introduction of the 2003 special edition of the translators' journal *Meta* that was dedicated to issues in CLT, Riita Oittinen observed that "it seems that every contributor is, in one way or other, interested in the strategies of domesticating and foreignising" (1). Actually, the practical discussion about whether to domesticate or foreignise originated with Göte Klingberg's 1978 study that concentrated on fiction for children and teenagers and provided detailed analysis of such changes and

adaptations. By looking at how children's books were being translated Klingberg offers a suggested practice for translators to consider.

Of significant value is his term Cultural Context Adaptation (CCA) which he defines as an adaptation of the text "to facilitate understanding or to make the text more interesting than would otherwise be the case" (12). Any adaptation useful to the child, Klingberg believes, has usually already been taken into account by the author himself. CCA is used when some aspects of the cultural context of the ST are not as familiar to the readers in the TC reading the TT. This is in fact what we have referred to in this study as domestication. Klingberg offers examples of translations where CCA is used unnecessarily and examples where it is absent and should in fact have been used as a strategy. Klingberg makes his position clear – there are instances where CCA is indeed warranted. For example he questions the retention of certain names in the original Swedish as he feels they lose their function. I will cover these examples in the section on names. Of equal importance and practical use to this study is Klingberg's actual methods of cultural context adaptation. I will examine this in the section Issues and Strategies.

Finnish children's translation scholar Riita Puurtinen on the other hand agrees that a translator should strive for acceptability over adequacy (Toury's terms). In Klingberg's terms, this means Puurtinen tends towards domestication. She accepts Shavit's position that when translating for children it is the norms and conventions of the TT that should take precedence over faithfulness to the ST. According to Puurtinen, the danger is to be left with a translation that will be rejected by children and disapproved of by their parents (2). In my opinion, the danger is to deprive children of the opportunity to broaden their horizons and experience the foreign through their reading experiences.

Puurtinen's own studies carried out on two Finnish translations of L. M. Baum's *The Wizard of Oz* examine readability and acceptability on behalf of the child reader at a purely linguistic level. She argues that sentence complexity and sentence length affect readability. In Finnish texts for children, the norm is to unpack any complex structures for the child reader and make explicit that which is often inferred. Puurtinen demonstrates in her study that a foreignising translation that breaks this TT convention (and thus keeps the complexity of the sentence from the English original) results in reduced readability for the child. Puurtinen advocates then a kind of linguistic domestication to ease the way of the reader. What Puurtinen is warning against is a foreignising translation that breaks TT conventions and makes the child reader's life a little harder.

The consequences for the child readers may be negative: whereas books which are pleasant and interesting to read encourage children to read more and may create a life-long interest in literature, difficult incomprehensible books are likely to alienate them from reading and may thus even slow down the development of reading skills. (2)

Award winning translator of over two hundred children's books, Anthea Bell seems to advocate a balanced approach when she advises

with each individual book, you must gauge the precise degree of foreignness, and how far it is acceptable and can be preserved – for another thing you don't want to do is to level out to such an inoffensive blandness that the original atmosphere is lost. Sometimes one can make a background vaguely international, sometimes one can't and indeed shouldn't. (7)

However, Bell's own practice errs on the side of caution (and thus away from foreignising) and tends to make safer choices through domesticating strategies as we shall see in the section on issues and strategies. In an essay from her Translator's Notebook series entitled "The Naming of Names" Bell describes the long and detailed process she went through for the translation of a German children's novel by



Christine Nöstlinger *Der Denker Greift Ein* (Bell translated this as *Brainbox sorts it out*) .

She explains, in particular, her choice of translating the name ‘Lilibeth’. Bell originally thought that this could be kept and would cause no problems for readers as this was Queen Elizabeth II’s childhood name for herself and would therefore be recognised. However, after some deliberating she chose to render ‘Lilibeth’ as Lizzie, the only explanation being that she later discovered the Queen’s nickname was not so well known. While her attention to detail and the thought and effort she put into this one choice shows how dedicated she is to the task, it also reveals how limited Bell perceives children’s ability to read and process information if she thinks they cannot cope with the name Lilibeth.

Another Riita and another Finn, Riita Oittinen is herself an author, illustrator and translator of children’s books. She supports Puurtinen’s general conclusion that foreignisation does not have a place when translating for children and gives attention to the aspect of readability. Oittinen argues that readability is not only dependent on the text but on the entire situation a particular reader may find themselves in. Readability is not a question of how easy or difficult a text is but to what extent a child reader’s experiences, abilities and expectations are considered. Here Oittinen is actually talking from a functionalist point of view that asks for whom is the translation intended and in what specific context (time, place, cultural, social). She demonstrates how three different translations of *Alice in Wonderland* by three different translators and from three different moments in Finnish history reflect the choices made by each translator. The two earlier translations from 1906 and 1972 are both heavily domesticated in concordance with the societal image and expectations of the Finnish child reader *at that particular time*. In the earliest translation Alice

becomes Liisa and corresponds to the child image of Finnish society in 1906. The translator chose to domesticate in order to provide Finnish children with a book they could easily access. This is in the context of a Finland under Russian control and being subjected to Russification. In contrast, the most recent version translated in 1995 benefits from a foreignising approach where Alice remains Alice and the reader can experience the otherness (Britishness) of the story. Oittinen attributes this to the fact that Finland became a member of the European Union at this time (Oittinen 139). Maria Lopez-Fernandez also demonstrates how social and political norms or extra-textual factors can influence translators' choices on whether to domesticate or foreignise. As a result of her comparisons of Spanish and French translations of Enid Blyton's *Famous Five* series Lopez concludes that the Spanish translations retain all the Britishness of the texts due to the fact that Enid Blyton was held in high regard in Spain for her ability to interest children. The French translation on the other hand is completely nationalised and the stories become set in France due to the negative opinion of the author's work (45 -46).

Riita Oittinen believes that translating for children involves engaging with the child reader and participating in a dialogue with them. In this way it is the child reader's response that determines the function of the text and the way it might be translated. This functionalism centered on the child might seem like a practical and child-centered approach, but Oittinen's approach essentially involves a tailor-made adaptation which allows deviances from the ST to be made on the assumption that children in certain settings or contexts can only manage what their society or culture deems manageable. In this way, constraints are put on the child reader; a French child will manage and understand this detail, a German child cannot cope with that one. If the goal is to promote cultural understanding and cross-border communication, this

means that an English language book written for children has the potential for being adapted and translated in a variety of ways because of the cultural and social expectations of the TC. Characters' names will be different, characters' habits and ways of talking may differ and children in various countries will experience their own version of the book's protagonists. Where is the mutual sharing of experiences? Where is the invitation for children to cross borders and enter new worlds? If cultural understanding is not part of the *skopos* when translating for children, why not?

Maria Nikolayeva also cautions against unnecessary exoticisation and is less worried about the child's ability to respond and more concerned with producing a dialogic translation where "the goal is to appropriate the response of the source-text readers" and thus be faithful to the source-text's or author's intentions. She points out that foreignising translation can involve drawing attention to something ordinary and everyday and turn it into an exoticism that did not exist in the original text. She uses an example from the English translation of *Pippi Longstocking* where the translator has chosen to retain the Swedish word *pepparkakor* and has added an explanation saying it is "a kind of Swedish cookie". Nikolayeva objects to this choice explaining that *pepparkakor* is actually quite simply gingerbread. She argues that the retention of the Swedish word in an attempt to give the English-speaking child reader a taste of Swedish culture, means that the original ordinariness of the situation has been lost and target-text readers will experience a sense of the foreign that the source-text readers did not. She advocates finding a familiar concept in the TC which will appropriate the same response as the ST (Nikolayeva et al. 286). Nikolayeva indeed favours a source-text orientation that will give the child-reader the closest equivalent response possible, yet perhaps it comes at the price of a missed opportunity for cultural

exchange. I will discuss alternative strategies for cases like this later in this chapter.

### The Paradox of the Child-centered Approach

If we look more closely at what is described as the child-centered approach, further questions arise. Some children's literature translation scholars describe this as considering what is acceptable and suitable for the child reader. Their general position seems to be that a target-text orientation and the move towards the reader, accompanied by decisions about acceptability, readability or transparency and domestication is the necessary outcome. But can Göte Klingberg, who encourages as little deviation from the ST as possible, also be credited with a child-oriented approach?

In attempting to understand what actually constitutes a child-oriented approach, it is important to acknowledge that it is adults who write, publish and translate for children and adults who select the books that are to be published and translated for children. As Gillian Lathey, scholar and translator, describes, "it is adults who decide the very extent and boundaries of childhood" (*The Translation of Children's Literature: A Reader* 5). B. J. Epstein likens the situation to the idea of a colony where the adults control the colonized young through literature and texts (11). Oittinen maintains that adults act in accordance with their own image, experience and idea of childhood – their inner child and thus they decide what they think is best (3). Children's translation scholar Margherita Ippolito summarises the dilemma with a faint echo of Friederich Schlegel's words.

Translators may assume two different positions and on this basis they will employ a specific translation strategy. On the one hand they may think that reading a book rich in culture-specific elements enables children to learn and enlarge their knowledge of the world, or on the other hand they may believe

that children cannot deal with a foreign culture because they do not yet possess adequate interpretative and cognitive capacities. (cited in Wolf et al. 425)

In other words, each translator has their own idea of what a child-centered approach involves and thus translation choices and strategies will of course vary. In my opinion, a child-centered approach is one where the child is respected and esteemed as a person capable of many things and open to many experiences regardless of their cultural or social background. Gillian Lathey shares this belief and argues that

Once a narrative engages their interest, young readers will persevere with names and localities that are well beyond their ken in myths, legends and fantasy fiction written in their native language, let alone in translations, and they will certainly never be intrigued and attracted by difference if it is kept from them. (*The Translation of Children's Literature: A Reader* 7-8)

Birgit Stolt also argues for a child-oriented approach that values the child-reader's potential to manage the unknown. She lists three factors that influence translator choices and result in not only a move away from the ST but also an underestimation of the child-reader's ability to process foreignness: educational intentions which could involve adding or censoring, preconceived opinions about what children want to read, what they think is important and what they understand and thirdly, what Stolt describes as a childish attitude that can sentimentalize or prettify texts that are matter of fact. According to her,

People often underrate what can be expected of children, of their imagination, of their intuitive grasp of matters, of their willingness to concern themselves with what is new, strange, difficult, if only it is described excitingly. (Stolt 73)

In her lecture "How Emil becomes Michel" Stolt critiques the translation of Astrid Lindgren's *Emil i Lönneberga* (*Emil from Lönneberga*) into German. In the German translation Emil is now Michel and the original title that identifies the boy's hometown (and that of Lindgren) is changed to refer to the storyline, *Michel in der*

*Suppenschussel* (Michel in the Soup Tureen). Stolt can only guess that the reason for not retaining the original name Emil was due to the fact that there was already a famous German children's book with Emil as the hero in Erich Kästner's *Emil and the Detectives*. Stolt questions the translator's choice here, suggesting first that a more Swedish name could have been found if they really didn't want to have two Emil's, and then rightly points out that "children can be very well credited with being familiar with the fact that there are a whole lot of quite different children with the same name" (75). Lindgren's books in translation will be discussed in more detail later in this chapter. So a case could at least be made for calling Klingberg's approach "child-centered".

Another example of cultural didactics that does not give the child reader the opportunity to experience a new culture and limits the reader to what they can encounter is described in Helen T Frank's study of the translation of Australian children's books into French. She finds that the overall tendency of translators was not only to use normative strategies such as domestication and cultural adaption to accommodate the reader in the TT, but that certain aspects of Australian culture and Australian life were omitted as they did not fit with the idea of Australia that the French would like to have. Texts were selected according to their ability to maintain the image of Australia as an exotic and wild country, yet often any Australia specific names or concepts were deleted. Frank illustrates this with many examples but the most obvious avoidance of other is shown in the example where the iconic Australian boomerang is deleted from a sentence. Of course it would not be familiar to French children if references to it are censored in this way!

## Issues and Strategies.

Göte Klingberg provides a useful list of what he calls a ‘scheme of cultural context adaptation categories’(17 -18). This list is essentially the main areas where translators encounter challenges in translating for children. In this section I will examine examples from the categories that are most commonly discussed, those being names, food, customs and practice, play and games as well as other categories not listed here such as slang, dialect and accent, school and popular culture. Some comments will be made in passing about other categories listed here.

1. Literary references
2. Foreign languages in the ST
3. References to mythology and popular belief
4. Historical, religious and political background
5. Building and home furnishings, food
6. Customs and practices, play and games
7. Flora and fauna
8. Personal names, titles, names of domestic animals, names of objects
9. Geographical names
10. Weights and measures

In addition to the list of categories or what I call issues, Klingberg provides strategies to deal with such issues. The strategies in many ways echo, albeit in more practical terms, Antoine Berman’s deforming tendencies that I cited from Venuti in the previous chapter.

Figure 1 Klingberg and Berman's terminology

<b>Klingberg's Terminology</b>	<b>Description</b>	<b>Berman's deforming tendencies</b>
Added Explanation	The cultural reference is kept but a short explanation is added to the TT	Clarification or expansion
Rewording	The ST message is expressed without the cultural reference	Rationalization
Explanatory translation	The function or use of the cultural element is given instead of its foreign name	Qualitative impoverishment
Explanation outside of the text	Footnotes or prefaces	
Substitution	An equivalent is found in the TC or a rough equivalent is found	Destruction through ethnocentric replacement
Simplification	A more general concept is used, genus instead of species	Quantative impoverishment
Deletion	Words, sentences, paragraphs or chapters are omitted	Loss
Localization	The entire cultural setting is moved closer to the target reader	Destruction through ethnocentric replacement

What is interesting to note is the difference between Berman's emotive description of destruction or effacement or violence on the original with Klingberg's neutral terminology that reflect his more balanced, non-judgmental point of view. This does not mean, however that Klingberg does not oppose certain choices quite clearly, as we shall see.



In her study *Translating Expressive language in Children's Literature* B. J. Epstein also offers a practical analysis of issues when translating for children and provides alternative strategies when retention of the culture specific marker cannot be retained for one reason or another. I will use both Klingberg's and Epstein's terms when referring to strategies.

One point to make before I examine the various issues and strategies in details is the phenomenon of what is called localisation. A wholesale localisation of the text involves the story undergoing a cultural identity transplant. A good example of this is the Swedish book *Bert's Dagbook* (Åsman and Pedersen). Bert becomes Ned, he becomes Americanised, goes to an American school and eats American food. Any specific cultural markers that tie the story to Sweden are cut. I feel it would be more honest to call this an adaptation and to confess that the story of Ned is based on the story of Bert.

## Names

The issues of translating names are complex and long, which accounts for the great number of articles and studies carried out in the context of TCL. B. J. Epstein points out that in children's fiction names are not arbitrary and often have a specific function and meaning in the text. Therefore she recommends translators consider not only the function of the name but also the reason why it may have been chosen by the author, what purpose it fulfills but also the associations children might get from meaning and sound and any cultural significance attached to a certain name. Christiane Nord goes so far as to say that there is "no name in fiction without some kind of auctorial intention behind it" (183). Therefore the translator begins by determining this intention and basing their translation choices on this.

Klingberg categorises names into groups and suggests that each category will require a specific approach. Jan Van Collie examines names according to commonly used translation strategies. Theo Hermans describes four ways to deal with proper names and distinguishes between conventional names and loaded names. I will draw from a variety of Klingberg's categories to provide examples of domestication and reveal not only the preference for domestication but also an inconsistency in translating names based on suppositions on what the child reader can understand and accept.

### *Everyday Personal Names With No Obvious Specific Function/ Conventional Names*

From *Alice in Wonderland* the names Alice, Dinah, Ada, Mabel and Mary-Ann are everyday English girls' names, albeit somewhat dated now. They serve no immediate descriptive function neither do they have what Christiane Nord would describe as an appellative function, that is to say they do not evoke any particular cultural reference or inference designed to have an effect on the reader. Theo Hermans described such names as "unmotivated" as it would seem they have no semantic load (cited in Aixelà 59).

Christiane Nord discovered from comparing eight translations of these names in German, Spanish, Italian, French and Brazilian that all the translators kept *Alice* possibly as this is the main character of the story and otherwise names are changed completely or given a cultural equivalent inconsistently. Only the Italian translator keeps all the original names. Only the Brazilian translator chose to consistently change all the other names thus rendering Dinah, Ada, Mabel and Mary-Ann as Mimi, Marina, Elisa and Ana Maria. Interestingly the name Mary-Ann was rendered as Marie, Mariana, Mari-Anne, Marie-Anne and Ana Maria in 5 of the translations

("Proper Names in Translations for Children" 96). Although Nord laments the inconsistency and points out that as the use of proper names from the TC marks the setting as belonging to the target reader's own world the translator should translate consistently to avoid producing a culturally incoherent effect, she still essentially accepts these choices and agrees that when such names are adapted they do not affect the function of the text and actually aid pronunciation. Jan Van Coillie concedes that the common belief is for foreign names to be left unchanged as they can prove to be too much of a challenge for the child reader, can spoil the enjoyment of the experience and alienate the reader so they cannot identify with the characters (Van Coillie and Verschueren 137).

Translator Anthea Bell agrees and claims "as a potential young reader prepares to dip a cautious toe into the unfamiliar waters of something foreign, names are really very important." She goes on to justify her many name changes by saying "the idea behind all this is to avoid putting young readers off by presenting them with an impenetrable set of foreign names the moment they open the book" (Signal 1985 7). What type of name does Anthea Bell have in mind when she says 'impenetrable'? In her translation of *Le Petit Nicholas* by Sempe-Goscinný, Bell substitutes the French name Alceste with Alec. Is the name Alceste impenetrable? Is the French name Guillaume impenetrable? Some languages have names made of unusual consonant clusters that on first glance may seem impenetrable or unprouncable; name such as Ksenya (Russian) or Qulyndreia (Swahili). Is it so important that the child reader pronounce the character's names corectly? I think that children, in the proccess of reading, may mispronounce the simplest of names yet this does not diminish their engagement with the story.

Klingberg does not share Nord's concern for pronunciation. Following his study of Swedish and Scandinavian language translations in and out of English, he maintains that such names should always be kept, unless they are Royal names with forms in the target language. He gives examples of names that are changed entirely for no apparent reason such as Andrew to John and Esme to Estelle and names that are changed minimally to a form more common in the target language such as Jacob to the Swedish Jakob or Vilhelm to William. He is especially surprised by choices to change form in translations between neighbouring Scandinavian languages where a higher degree of acceptability would be expected.

The following table shows some examples of everyday personal names that have been either changed in form or given an equivalent in the translation of English language chapter books into French. The reasons for the decisions are not always obvious. In some cases, the whole story has been localised, in others there is no clear gain. We have seen that common arguments for change involve the need for ease of pronunciation and familiarity. As these examples show, the choices are often inconsistent. As it is not possible for me to contact the translator, I have made suppositions about the rationale for each choice.

Figure 2 Translated Names in Popular Chapter Books

Book Title	Book title in translation	Names in Original	Names in TT	Comment	Supposed Rationale for choice
<b>The Famous Five</b>	Le club des Cinq	Julian Dick Anne George Timmy	François Mick Annie Claude Dagobert	Could have used Julien. Anne is also a French name, as is George. Timothée exists in French.	Complete localisation of story so the story is set in France. E.g., references to London and Scotland are removed.
<b>Lemon Snicket A Series of Unfortunate Events</b>	Les désastreuses aventures des orphelins Baudelaire	Violet Sunny Klaus Uncle Monty Count Olaf Mr Poe	Violette Prunille Klaus Oncle Monty Compte Olaf Mr Poe	Inconsistent changes where some undergo a form change to the French and others are left.	Some attempt to localise the story. (Briny Beach becomes plage de Malamer)
<b>The Magic Treehouse</b>	La Cabane Magique	Jack Annie Frog Valley	Tom Léa Les Bois du Belleville	Could have used Jacques  Annie is known in France, not hard to pronounce.	Localisation of story
<b>The Rainbow Magic series</b>	L'arc-en-ciel magique	Rachel Kirsty  Amber the Orange fairy  Emily the Emerald fairy	Rachel Betty  Clémentine, la fée orange  Aude, La fée de l'émeraude	Neither Rachel nor Betty are particularly French names. Did these names have to be changed?	Fairies names were changed to keep the nice alliteration.

There are translations of English children's books into French where the names and all cultural specific references have been retained. In these cases the stories are published and sold as specifically British stories that belong to a certain well-established genre. A good example of this is the Alex Rider series written by Anthony

Horowitz, a successful and well-known English author. The series revolves around a British school boy in his early teens who ends up working for MI6 as a teen spy. The universal appeal of James Bond means that this story can retain its cultural identity and Alex Rider can remain Alex Rider for the French reader.

The small selection above seems to suggest that there are cases where personal everyday names are changed unnecessarily and inconsistently. In some cases the translator seems to have undertaken a name change for personal aesthetic reasons.

### *Names With Significant Meaning or Purpose in the ST*

There are of course names in children's fiction that serve a specific purpose. Semantically loaded or functional names require a different approach.

This could include names that describe or infer character traits, names designed to elicit a certain response from the reader, or as Nord puts it names that have an authorial intention. Klingberg describes these names as “not belonging to everyday language and with a meaning essential for understanding” (45). Classic examples of names with semantic meaning that have mostly been retained are Perrault's Cinderella – rendered as Cendrillon in French, Ashenputtel in German and in Russian, Zolushka. Similarly Snow White has been faithfully rendered as Blanche-Neige, Sneewitchen and in Russian Belosnezhka – these are all direct translations that retain the purpose or the function of the name. Klingberg despite his usual adherence to the ST, proposes that such names are always translated. He suggests that not translating them can sometimes have a peculiar effect and gives some examples of Astrid Lindgren's characters such as Krösa-Maja, which means Maja who lives by cowberry-picking, Stolle-Jocke which refers to Jocke (a form of Johan) being a fool and Sme-Pelle, which refers to Pelle (a form of Peter) being a smith. Klingberg's

criticism implies that the meanings are lost in translation. As a contrast Klingberg cites the translation of Lindgren's *Pippi Långstrump* to Pippi Longstocking and Holberg's *Vessla* into Weasel as successful renderings (45). Klingberg does not provide any alternative strategies for cases where non-translation is ineffective. For a menu of strategies to choose from we can look to B.J Epstein.

Epstein provides a list of possible translatorial strategies for dealing with expressive language which includes loaded names. In addition to retention and substitution (Epstein calls this replacement) she suggests deletion, addition, explanation, literal translation or adaptation. Addition involves inserting new expressive language and new text that did not exist before in order to compensate for deletion, adaptation or replacement (25).

Interesting examples to consider are character's names from Roald Dahl's *Matilda* translated by Henri Robillot in 1997 (9 years after the original was first published). Matilda's family name Wormwood is successfully rendered as Verdebois. This is what Epstein refers to as a literal translation. Miss Trunchbull the formidable headmistress becomes Mlle Legourdin. This is an example of what Epstein calls replacement where the English allusion to truncheon is replaced with the French gourdin which means bludgeon or cudgel. A less effective example of replacement is Miss Honey's transformation into Melle Candy. Candy is an American term, not French. For some reason the translator chooses replacement over retention and decides that Miss Honey is best rendered as Melle Candy. Retention of the name would mean keeping her as Melle Honey. Alternatively deploying the strategy of literal translation and rendering her as Melle Miel would have been perfectly acceptable considering that 1413 people carry the name Miel in France, according to the website [nom-famille.com](http://nom-famille.com).

Dahl's *The Big Friendly Giant* or the *BFG* becomes *le BGG – Le Bon Gros Géant* in French which works beautifully. The German translator opts for a different play on words and the BFG becomes the GuRie – short for guter Riese (good giant).

In Lindgren's *Karlsson på taket* (*Karlsson on the Roof*) Fröken Hildur Bock (Mrs Hildur Bock) is retained in the Russian. While the connotative meaning (Bock is a male goat in Swedish and reflects the personality of the character as masculine and stubborn like a goat) is lost, the child reader can still understand the character's personality from the context of the story and the behaviour of the character. The Russian translator retains the name as it is a marker of Swedish culture. Both English translators Patricia Crampton and Sarah Death chose to replace the name with a cultural known that neither infers anything about the character nor acknowledges the Swedish origins of the story (Miss Crawley). In my opinion this amounts to deletion as the result shows no trace to link back to the ST.

J. K. Rowling's Harry Potter series provides us with excellent examples to generate a discussion on the translation of loaded names. The majority of them denote personality traits that are essential to the richness of the narrative. One example of this is Mr Argus Filch the caretaker who is rendered as Mr Rusard in the French translation. This is indeed a clever way to describe his shifty nature but it does not give us the full picture as Argus Filch does. Rowlings has drawn from Greek mythology with Argus and Filch means to steal or pilfer. The word also makes us think of filth and Mr Filch is described as wearing a mouldy-looking tailcoat and reeks of mothballs. In this case Mr Rusard does not really do justice to the image the author had in mind or the depth of her name choice. The case study on the Harry Potter series will provide further analysis of names and other issues in Chapter 3.



In summary, we can see that translators move from one position to another, here domesticating and elsewhere foreignising. Where names are not retained as in the ST, translators have used mostly literal translation or adaptation. Degrees of success in adaption vary with some translators sticking closely to the ST and others allowing themselves more creative freedom in their attempt to retain function.

None of the translations that use retention of the ST provide any extra explanation about the character's name. Epstein suggests that explanation can take the form paratextually in footnotes, translators' notes or glossary or intertextually as a word or phrase in the text. One could argue that the majority of English child readers today would not make the connection that the word Gild in Gilderoy from Harry Potter alludes to his golden locks, neither would they be familiar with the tale of Romulus and Remus and be knowledgeable about Latin in order to guess that one of Harry's teachers, Remus Lupin is in fact a werewolf yet they do not require added explanations. I would suggest that if the ST name has an obvious and important connotation that might be missed if retained then a short explanation is appropriate. The translator must decide how significant the name is.

The approach to mix and match strategies of domestication and foreignisation and varying degrees of literal translation and adaptation result in an inconsistent and patchy translation that may affect the cultural identity of the story. In my opinion translators would do better to either substitute *all* unloaded names, translate all loaded names literally only adding intratextual explanations where meaning is lost which would result in a consistent translation. Alternatively names could be kept as they are in the ST and any resulting impoverishment must be accepted or provided for with added explanation, either paratextually and intratextually.

Berman speaks of substitution as ‘destruction through ethnocentric replacement’. Translation scholar Nancy Jentsch points out that “English names for people and places can help create the sense of place, integral to a novel whose setting is in large part a boarding school in Britain” (191). This point can be extended to any children’s book from any country. When we ethnocentrically replace or substitute, we are robbing the child reader of not only the true flavour of the story but of the chance to think, learn and make new connections. I personally would like to see names retained in the original allowing the story to keep its cultural markers. I would most certainly use an added explanation but the type I would use would depend on the story itself. For example, in the Harry Potter series there are numerous characters in each volume, everyday names and expressive/loaded names. If I retained all the original names there would be far too many for me to add an intratextual explanation each time a new character appeared. If I did not add any the result would be an impoverishment of the TT; the child reader in the TT misses out on the inventiveness, wit and the rich intertextual references of the ST. I would use an introductory glossary of the primary characters and explain each name. I have taken aspects of a character description in a French Harry Potter Wiki entry to compile the following; in my own translation of Harry Potter, Mr Filch’s French entry might look like this;

Mr Argus Filch est le concierge de Hogwarts. Il a les cheveux gris et gras, les yeux globuleux. Argus était un géant dans la mythologie grecque, un veilleur pourvu de centaines de paires d’yeux. Filch est de l’argot anglais signifiant ‘dérober’. (Wikia *Le Wiki Harry Potter*)

LT: Mr Argus Filch is the caretaker at Hogwarts. He has grey and greasy hair, bulging eyes. Argus was a giant in Greek mythology, a watchman endowed with 100's of pairs of eyes. Filch is the English slang meaning to steal.

On the other hand, in Lindgren's Karlsson series where only a few characters appear, I would opt for a simple intratextual addition if needed after the first appearance of the character's name. Hence the first mention of Froken Bock might be "Froken Bock, which means Miss He-Goat in Swedish!" Alternatively the child reader might enjoy an introduction to the names and their characters at the start of the story, possibly with illustrations to support. Froken Bock's entry in the English TT might look like this; (Illustration by Ilon Wikland).



Froken Bock is a nanny that comes to look after Lille Bror. She is big, bossy and stubborn but she has a good heart. In Swedish Froken is the title for an unmarried woman and bock means a male goat!

The rationale for this is to ensure that the story retains its cultural identity and at the same time provides the target child reader with new insights into a different country and its language and culture.

The time, enthusiasm and energy invested in creating new versions of names that retain the expressive function could be just as well put into creating books of great cultural richness and learning for the child reader.

## Food

I still remember how my mouth watered as a child when I read the Famous Five Stories. Reading about Devonshire cream teas and big hunks of bread, ginger beer and of course picnics. Blyton had a way of making the most simple fare sound like a feast – boiled eggs and sardines and apples is hardly luxurious yet as part of the reading experience I was impressed. Today I see with my own children how the power of a picnic described on the page can start the rumblings that will eventuate in a raid on the pantry. Food in children's stories is not just about appetite though. It is also about imagination and association. As Oittinen points out 'food is magic, it means happiness and safety'(50). Lack of good food can also suggest danger, harm or unhappiness.

It is also an integral part of the narrative itself. Examples of this range from the seemingly empty table in Peter Pan that appears laden with food when you imagine it, the food from Alice in Wonderland that makes things happen and sets events in motion, the many picnics and numerous descriptions of food and eating while the Famous Five are on their adventures and more recently the banquet tables in the great school hall in Harry Potter that appear by magic at Hogwarts School of Witchcraft and Wizardry.

Just as names can be everyday ordinary names or are loaded with semantic meaning, often food or drink in a story has a particular function. At the very least it is used as a marker of the everyday and ordinary and at the very most it can hold some sort of a specific association and elicits a specific response. The context of culture, society and time can mean that these associations vary greatly.

As we have seen Maria Nikolaeva points out that pepparkakor is just ordinary gingerbread in Sweden. If it is translated as something more fanciful, then the function of it, as intended by the author, is lost. Sometimes food items are specific to not only the culture but to a time in history. In C. S. Lewis's *The Lion, the Witch and the Wardrobe*, tinned sardines are supposed to evoke a sense of luxury and occasion in hungry post-war Britain. Do British children reading the most recent editions of the book infer this from the text nowadays? If children today were to be offered sardines as a treat the response would be somewhat different. I believe it is a matter of faith. We trust that today's child reader will infer from the context that Mr Tumnus the faun is trying to tempt Lucy with his invitation to hot buttered toast, tea and tinned sardines. Some foods do not exist in other cultures. Should this be ignored and a cultural substitute inserted instead leaving the child reader none the wiser? How does a translator retain the cultural marker and fulfil the function of the item?

In Enid Blyton's Famous Five series food indeed represents happiness and safety, as Oittinen suggested. In his article "The Use of Food in Enid Blyton's Fiction," Keith Barker explains how Blyton's teacher training experiences in the Froebel tradition influenced her attitude towards food (8). According to Froebel philosophy, house-keeping, cooking and farming are a means of expression for children. This is clearly evident in Blyton's food descriptions – homemade food and fresh produce are abundant. The children are safe and happy when the meals are described as this. Conversely when the children encounter dangerous or shady characters or when they find themselves in perilous hands the food reflects this.

How then have other cultures translated these very specific and personal auctorial representations of food in children's stories? If a translator chooses to replace the Swedish pepparkakor with the word cookie or even its closest substitute,

gingerbread, it is no longer the pepparkraker that Astrid Lindgren had in mind. How could the idea of a hot treacle tart in a Famous Five adventure story make the journey from England to France whilst keeping all its delicious Englishness and its promise of pleasure and indulgence?

Göte Klingberg holds that when translating food in children's literature, deletion or cultural substitution must be avoided.

What children in other countries eat or drink may awaken the readers' interest in the foreign culture. In translation deletion and change should therefore be avoided. The translator should tell what the characters really eat or drink. It is of no importance if the translator needs more words than the ST in such cases. (38)

Klingberg's examples include the Swedish translation of *When Marnie was There* by Robinson. The reference to gingerbeer is substituted for the Swedish lingondricka which is a drink made from cowberries. Klingberg believes it is misleading to suggest to Swedish children that lingondricka can be found in Norfolk, England where the story is set. He also laments the often mistranslated Swedish word saft.

Saft is fruitsyrup but mostly it means such syrup diluted with water. This is the classic children's drink in Sweden, to which the closest English equivalent is squash, but from English target texts I have collected "lemonade", "fruit juice", "orange juice" (where orange is added without any basis in the source text). When Gunnel Linde talks of akta hallonsaft ("real saft made from raspberries"), the English target text (*A pony in the Luggage*) has "raspberry-flavoured fruit juice". The translations mentioned do not describe the Swedish drink. (37)

Klingberg recommends then a straightforward approach that requires retention of the ST term and some added intratextual explanation. Finnish translation scholar Pekka Kujamäki provides more of a list. We have seen some of the strategies listed in the section on names such as copying or retention, substituting (*Kujamäki* aptly calls this localising or naturalising). *Kujamäki* gives a deeper explanation of how direct translation may be used. This includes specifics such as using hyponyms to fill a linguistic gap in the TC (cited in Mussche and Willems 486). An example of this

might be referring to a gammon steak as meat or translating Weetbix as breakfast cereal. *Kujamäki* also mentions loan translations or calques as a strategy. Calques can be either lexical where the syntax remains the same or a structural calque where a new construction is brought to the target language (Darbelnet and Vinay 32). The following examples taken from 3 different children's books present a selection of food references. Translator strategies include deletion/omission, substitution and adaptation to varying degrees of success. The key point to note here is that the food items are either culture specific, serve a specific function in the narrative or both.

***Example 1: Harry Potter and The Philosopher's Stone Chapter 4. Page 123***

*Setting:* Harry has recently discovered he is a wizard. This is Harry's first ever meal at his new school, Hogwarts School of Witchcraft and Wizardry. Prior to this Harry, has been neglected and badly treated by his aunt and uncle, his only family.

*Function:* To suggest hearty fare, abundance and choice. Represents well-known, often home cooked favourites. Some typically English food which are culture specific. Not the usual English school dinner. This is out of the ordinary.

*English ST:* "Roast beef, roast chicken, pork chops and lamb chops, sausages, bacon and steak, boiled potatoes, roast potatoes, fries, Yorkshire pudding, peas, carrots, gravy, ketchup and for some strange reason peppermint humbugs"

*French TT:* «Roast-beef, poulet, côtelettes de porc et d'agneau, saucisses, lard, steaks, gratin, pommes de terres sautées, frites, légumes divers, sauces onctueuses, ketchup, et il ne savait pour quelle raison, des bonbons à la menthe»

*Russian TT (back translation) :* "Rostbif (calque), roasted chicken, pork and lamb chops, sausages, bacon, steaks, boiled potatoes, fried potatoes, chips, Yorkshire

pudding, peas, carrots, meat sauce, ketchup and who knew how or why there were also mint boiled sweets”.

### *Analysis*

The French translator has deleted Yorkshire pudding which has no French equivalent. He has added the French gratin instead of translating boiled potatoes which in French would be *pommes de terres a la vapeur* and the roast potatoes which in French would be *pommes de terres au four* have become fried potatoes. The problem of gravy has been avoided by using the hyponym sauce. (They might have used the French term ‘jus’). The very Englishness of the peas and carrots is diminished by the use of a hyponym and referred to as various vegetables. The translator also chooses to lose the specificity of ‘humbugs’ and uses the hyponym ‘bonbons’. The function of the text to describe favourite homemade food is lost, as are the cultural markers. However, the text still describes an abundant feast that would appeal to the French child reader.

The Russian translator has attempted to retain the cultural otherness of the text by transliterating Yorkshire pudding. There is no added explanation for the Russian reader as to just what Yorkshire pudding is. Chips have been transliterated into Russian (*chipsy*) which may be a misunderstanding. In Russian *chipsy* are potato chips or crisps in British English. Chips (as in Fish and Chips) could be translated as *kartoffel’ fri*. While gravy, as such, does not exist in Russian cuisine the translator has described what it is – a meat sauce. The translator has also described literally what mint humbugs are. Part of the function of the text is intact and describes an abundant feast. The idea of home cooked favourites for the child reader in the TT is lost as Russian home cooked favourites would involve typically Russian fare such as dumplings or soup. I would have preferred to see a short introductory phrase to make the function of the food explicit to the Russian child reader. Russian children are



familiar with the concept of school dinners being somewhat miserable and not very nice. Something along the lines of ‘And what Harry saw before him was no ordinary school dinner but a feast of favourites....’ might fit nicely.

**Example 2: The Famous Five Series. Five Run Away Together by Enid Blyton**

*Setting:* The children are being looked after by a new cook, Mrs Stick. She is uncouth and mean. Her husband has threatened to poison Timmy the dog. The children’s usual cook Fanny is away. Mrs Stick is not providing for the children but keeping back food for herself and her husband.

*Function:* To highlight the unhappiness of the children and illustrate the miserly characteristics of Mrs Stick. To show a contrast between what the children are used to and what they have to endure now.

*English ST:* Mrs Stick provided them with bread, butter and jam but no cake. The milk was sour too, and everyone had to have tea without milk. (Ch 6 p20)

*French TT:* Mme Friot leur donna du pain et du beurre sans se faire prier, mais elle n’avait pas préparé de gâteau et il n’y avait plus de chocolat. (p46)

*French TT (back translation):* Mrs Stick gave them some bread and butter without being asked but she hadn’t prepared any cake and there was no more chocolate.

*Russian TT:* миссис Стик подала им хлеб, масло, но никаких лепешек не испекла. Молоко было прокисшее, пришлось пить чай без молока, а это было всем не по вкусу.

*Russian TT (back translation):* Mrs Stick gave them bread, butter, but didn’t bake any flatbreads. The milk was sour and they had to have tea without milk and nobody liked this.

## *Analysis*

The French translator has failed to convey the stinginess of Mrs Stick's offering. They have omitted the reference to jam and have inserted a reference to chocolate that does not exist in the ST. Perhaps this is because bread, butter and jam would not be considered to be too stingy a meal in France. The insertion of chocolate serves to highlight the poor quality of the meal but does not link this to Mrs Stick.

The Russian translator chose the word *lepyoshka* for cake. Traditionally this is a kind of flatbread or sourdough, not cake. *Pirozheno* or *tort* would have been a closer match or they could have used the calque *keks*. Note the insertion of the verb *baked* that is not present in the ST. They have omitted jam as an accompaniment to bread. In Russia traditionally jam is eaten with a spoon as an accompaniment to tea. A sentence is inserted to explain that nobody liked drinking tea without milk; in Russia it is standard to drink tea black without milk and this is by no means a hardship. The result is a loss of cultural customs and a translation that doesn't really convey the meagreness of the afternoon tea or the hardship experienced by the children.

As the books in these series are very much tied to their British identity the only way to ensure Russian readers could fully appreciate these cultural flavours would be to add more explanation either paratextually or intertextually. As we have seen, Klingberg sees no problem in the translator using more words than the ST in order to retain these culture specific items. An alternative translation based on Klingberg's principles might look like this;

Mrs Stick gave them bread with butter and jam but there weren't any cakes.

The milk was sour so they had to drink tea without milk which was not what they were used to and not very nice.

### *Example 3: Alice's Adventures in Wonderland by Lewis Carroll*

Setting : Alice has fallen down the rabbit hole and has found the bottle labelled 'drink me'. She is reasoning that it must be safe to drink and cannot be a poison since it is not labelled as such.

Function: to evoke a sense of pleasure and safety. This is a list of luxurious delicious food that Alice likes.

English ST: and finding it very nice (it had, in fact, a sort of a mixed flavour of cherry-tart, custard, pineapple, roast turkey, toffy and hot buttered toast, she very soon finished it off. ("Alice's Adventures in Wonderland" 68)

French TT : Cependant, comme cette bouteille n'était pas marquée « *Poison*, » Alice se hasarda à en goûter le contenu, et le trouvant fort bon, (au fait c'était comme un mélange de tarte aux cerises, de crème, d'ananas, de dinde truffée, de nougat, et de rôties au beurre,) elle eut bientôt tout avalé. (Carroll "Alice Aux Pays Des Merveilles" 11)

Russian TT: А так как оно оказалось необыкновенно вкусным (на вкус – точь-в-точь смесь вишневого пирога, омлета, ананаса, жареной индюшки, тянучки и горячих гренков с маслом), она сама не заметила, как пузырек опустел. (Carroll "Prikliucheniya Alisy V Strane Chudes")

Russian back translation: And because it turned out to be extraordinarily tasty (tasted exactly like a mixture of cherry pie, omelette, pineapple, fried turkey, fudge, and hot French toast (grenki) with butter, she herself didn't notice how the bottle was emptied.

### *Analysis*

The French translation matches the ST closely with a few exceptions. The turkey is stuffed no roasted and the hot buttered toast is rendered as well-buttered roasts – a mistake? Toast could be rendered as pain grillé in French. Or is it that in France the idea of hot buttery roasts is more appealing than toast? The very English custard is rendered as crème and not even crème anglaise! In Russian the translator makes it ‘extraordinarily tasty’ and translates custard as omelette, chooses the Russian for stickjaw or fudge instead of the corresponding Russian word for toffy which is ‘iriska’. In my opinion these are most likely to be mistranslations as opposed to less than successful choices.

On the whole both the TTs follow the source and both increase the taste sensation in order to make explicit to the target child reader that these items of food are indeed wonderful (‘fort bon’ instead of ‘très bon’ and the Russian ‘extraordinarily tasty’ instead of very tasty).

In conclusion, it seems to me that the translator has the choice to either attempt to appropriate the target reader’s response as closely as possible to that of the reader in the ST by finding equivalent concepts in the TC or, as Klingberg suggests, relay the culinary information as exactly as possible with some form of added explanation or information to give the child reader a more accurate rendering of the text with all its cultural flavour. What the examples reveal overall is the tendency for translators to go back and forth between the two approaches creating a somewhat jumbled effect.

Finally, on the point of food there are rare cases when it is inappropriate to retain the food item as it is in the ST. So far we have seen that mostly adaption occurs when

there is a lacuna in the target language culture but there are times when the food item is a taboo in the TC. In the Arabic translation of the HP series any food products mentioned that come from pigs and hogs such as pork and bacon are omitted, translated with a hyponym or adapted. In this way bacon was rendered ‘baydun’ which means egg, pork chops were omitted and roast pork was exchanged for the hyponym roast meat. Similarly all the many references to alcohol were omitted not only due to them being taboo in the TC but also because this is considered to be highly inappropriate for the Arabic child reader (Mussche and Willems).

Alternatively, it may be argued that the Arabic child reader has a right to know and learn about food practices in other cultures. Gote Klingberg certainly holds this view. I feel that perhaps a 7-volume fantasy series is not the place for such delicate matters and I am sure that the publishers of the Arabic HP translations would agree.

And now to finish, how about some of that hot treacle tart? I would probably translate this as «une tarte au sirop de mélasse dorée toute chaude du four» That sounds delicious in French too.

As I have no natural way of adding that this is a very English tart I must rely on other cultural markers such as names and places in the text so that the reader can infer that this is another aspect of Englishness. I might also be tempted to include a food page as part of the introduction entitled “Manger comme le Club des Cinq” where I list and explain the sorts of eating customs that might be novel to the French child reader.

### **Slang, Dialect and Non-standard Forms of Language.**

In the Oxford dictionary online slang is described as

a type of language consisting of words and phrases that are regarded as very informal, are more common in speech than writing, and are typically restricted to a particular context or group of people.

Add to this the changing fluid nature of slang and we have a type of language that not only is specific to a group of people but also to a particular time. The American Dialect society describes it as ‘the changing vocabulary of conversation’ (1926 Vol 1 No 4 p216). Raphael Berthele articulates the challenge of translating dialect as having to understand “the complex set of sociolinguistic relationships between varieties in both the ST and the target language (cited in Epstein 202).

### *Slang*

In children’s books the use of slang gives the reader specific information about the culture of the character. Some expressions of slang are only markers of youth or informality and have no cultural specificity. Examples of this are expressions such as ‘cool’, ‘awesome’ or ‘dunno’, ‘nah’ etc. These can be rendered quite simply with a target language equivalent. In French they might be translated in the following way;

Cool	super or cool
------	---------------

Awesome	genial
---------	--------

Dunno	chais pas
-------	-----------

Nah	nan
-----	-----

Other times, the use of slang can relay social status, geographical origins and can even pinpoint a certain period in time (note the difference between Blyton’s ‘golly’ and Rowling’s ‘blimey’).

### *Dialect*

Dialectal variations also provide instant subtext to a character’s background. We can say that when an author uses any kind of non-standard form of language it is for a

specific purpose; to give more information about a character, to provide a certain depth to the depiction of the character.

Sometimes the non-standard language used is paramount to the setting of the narrative, grounding it in a place and time. For example Mr Stick, one of the villains in Enid Blyton's *Five Run away Together* has marked speech where he drops the 'h' of certain words. His son makes grammatical errors in his speech. Mr Stick also uses a particular dialectal form of speech that gives a clue to his origins.

"Now, look 'ere," said Mr Stick angrily, standing up. (p19)

"He don't eat raw meat," said Edgar, after a pause. (p21)

"It's cows", said Mr Stick in amazement. "Them there's cows". (p52).

From these three utterings alone the reader can guess that the Sticks are speaking with a local accent, most likely that of the West Country in England. The inference is that they are local working class people. Other language markers that tell us more about the social background of the characters are the way that the boy Stick, Edgar, addresses his parents as 'ma' and 'pa' whereas the Five address theirs as 'mother' and 'father'. It is this use of language that gives a clearer picture of the characters. If we look at both the French and Russian translation we see that the translators have opted for standardised French and Russian in both the examples given above and the extra background information is lost.

In Frances Hodgson Burnet's *The Secret Garden* the main character Mary Lennox is sent orphaned from India to Misselthwaite Manor. She is spoilt, used to having her own Indian maid (ayah) and speaks haughtily and stiffly. The use of local Yorkshire dialect in stark contrast with Mary's own way of speaking and then subsequently

Mary's own gradual transformation as she too adopts the dialect and goes from sullen child to joyful one are integral to the story. The boy Dickon that Mary admires and becomes friends with speaks with the Yorkshire dialect. When Mary starts to use the dialect itself it is a sign of her softening, of her growing affection for her new way of life and the people around her. For example, in one of her earlier encounters with the dialect the contrast is obvious.

“Who is going to dress me?” demanded Mary.  
Martha sat up on her heels again and stared. She spoke in broad Yorkshire in her amazement.  
“Canna’ tha’ dress thyself!” she said.  
“What do you mean? I don’t understand your language,” said Mary (p27)

In the French TT translated by Carole Gratias, the exchange is rendered as follows with the reference to ‘broad Yorkshire’ being substituted for ‘patois’.

- Qui va m’habiller? demanda Mary.  
Martha, d’étonnement, se rassit sur ses talons, les yeux écarquillés. Sous l’effet de la surprise, elle se mit à parler en patois.  
- Pouvions point t’ vetir tout’ seule?  
- Que dites-vous? Je ne vous comprends pas, fit Mary (49)

Later Martha comforts Mary saying things like “Eh! You mustn’t cry like that there!”.

The function of the dialect is then made explicit in the following paragraph;

There was something comforting and really friendly in her queer Yorkshire speech and sturdy way which had a good effect on Mary. She gradually ceased crying and became quiet. (29)

The French translator standardised the Yorkshire dialect so the depth and the Yorkshire-ness of the text is lost. The reference to the Yorkshire dialect is omitted.



Il y avait quelque chose de reconfortant et de vraiment amical dans ses paroles et ses facons et cela finit par avoir de l'effet sur Mary. Peu a peu, elle cessa de pleurer et se calma. (52)

When speech is such an obvious cultural marker as illustrated in the examples above, how can translators render dialogue and retain the nuances and subtext intended by the author? Is the translation of slang, dialect or non-standard language a seemingly impossible task? Indeed, looking at some of the examples covered in this study it seems clear that when translating for children translators opt for the less complicated solutions of either domestication of the dialect or standardisation. Is this due to the impossibility of the task though? I suggest not.

One of the possible reasons is the didactic tendency to encourage children to read standard forms and the concern that they may not understand slang and dialect that they have not been exposed to before. Again the lean towards domestication is an attempt to protect the child reader from the confusing other. Gillian Lathey explains:

Despite the more natural representation of children's spoken language in recent children's literature, this concern that children's spoken language may in some be contaminated by dialect or vernacular still lingers. (*The Translation of Children's Literature: A Reader*)

Klingberg summarises the options available to the translator as follows:

There are two opinions on how to handle dialect when translating. One holds that, because of the difficulties, a dialect of the source language should not be translated as a dialect of the target language. The other opinion emphasises the function of dialect in a ST and wants it preserved in some way. (70 -71)

In my opinion, the options are more plentiful than that. However, the tendency is to translate the ST dialect as a dialect of the TT in what I see as a usually unsuccessful attempt to emphasise and preserve function. The other tendency is to standardise the dialect and lose the function.

B. J. Epstein's range of strategies include deletion, replacement (finding a match to appropriate reader response), compensation (using dialect but in different places/amounts than in the ST), adding new words or sentences to a section with dialect, added explanation, grammatical and orthographical representation (the use of non-standard grammar and spelling), the use of non-standard vocabulary and finally standardization.

### *Localisation and Story Transplanting*

Sometimes translators retain the ST setting of a story and replace slang/dialect with a target language equivalent. An example of this is the English translation of German children's book *Emil and The Detectives* by Erich Kästner. The story was set in Berlin and featured Berlin street slang. Both translators, first in 1931 and then later in 1959 chose to retain the German setting but render the slang as English boarding school dialogue so the children spoke like English children using words such as 'awfully' and 'frightfully' and exclamations such as 'tophole' and 'golly' (Lathey *The Translation of Children's Literature: A Reader* 8). This was not the only inconsistency; all the German geographical place names were kept but German marks were translated as British pounds. This strategy results in a very strange effect – a neither here nor there domesticating effect that can break the spell of translation.

Translator Anthea Bell agrees:

You do run the risk of destroying the whole fragile foundation of translation by adopting an equivalent from the English-speaking world. What, thinks the reader, is this man from Cologne (or Marseilles or wherever) doing speaking broad Yorkshire (or deep South or whatever)? Come to that, what are the rest of these people in Central Germany or the South of France doing speaking English at all? (cited in Lathey 2006 233)

Translators who choose the option of finding a TC equivalent, or in Epstein's terms, use replacement as a strategy work hard to find one that works. A great deal of research and experimentation can go into finding the right match. A more recent example can be found in the work of Sarah Ardizzone who is the translator of a French series of books called *Golem*. They were written in 2002 by a famous writing family, Lorris, Elvire and Marie-Aude Murail and are best-sellers in France. The stories are set in a tough Parisian suburb. The main protagonists are school kids and use the slang of their social and cultural milieu which is largely that of immigrants, mostly Algerian.

Sarah Ardizzone has domesticated the whole series which comprises 5 volumes by relocating the story to a London inner-city council estate. In an on-line article titled 'Translating Monsters' she describes how she translated the French novel. She meticulously researched slang in several parts of London by talking to local teenagers. Finally, taking into consideration the fact that slang can quickly become dated, she decided to follow the colour and tone of the language to inform her decision-making. Some of the words she uses are made up and some are actual slang words from Britain. For example she has followed the French tradition of *verlan* or *backslang* to name the council estate where the story mostly takes place. It is known as Moreland Estate but Ardizzone has one of the protagonists refer to it in *backslang* as 'land-More tate-es'.

Her ingenuity and creativity not to mention her work ethic are worthy of high praise and respect (this is no easy task she has achieved). However, in my opinion, Ardizzone's version of the *Golem* series would be more accurately described as an adaptation. As far as function goes, the language of the characters serves to fix them to a place and a social milieu. While the main character retains his name, Majid, other

names are domesticated and geographical markers that tie the story to France are deleted. In my opinion the resulting TT in English has no tie to the French ST apart from the bones of the narrative itself. An alternative would have been to standardise the text in the target English text and use other markers and intratextual explanation to pinpoint the story to a time and a place. These two strategies plus the addition of a few choice French slang words or expressions might have been a way to add more colour to the TT. In this way the story would remain in its setting and keep its national identity and teenagers in Britain reading the text in translation would be a little more knowledgeable about inner city life for some French teens. The strength of the narrative and the universal teen themes it covers such as school, relationships, friendships, technology and music would engage the teen reader despite the otherness of the setting. A translator's foreword explaining the setting would resolve any issues of cultural unknowns.

In Nicole Ciravegna's *Chichois de la rue des Mauvestis* the challenges of translating slang and non-standard French are abundant. The story is set in Marseille and is rich with multicultural characters who all speak with a Marseille accent and local customs and concepts. The following brief extract makes the level of challenge clear. Note the highlighted words.

Elle crie après mamie Marie-Louise parce qu'elle est trop lente. Elle lui dit en marseillais : « **Boulègue-toi** un peu que tu vas t'endormir en marchant. » Elle crie après maman parce qu'elle est trop rapide : « **Bou Diou**, cette petite, **c'est le mistral** ! Arrête-toi, que tu me donnes le vire-vire. » (10)

As we have seen one option is a whole-sale transplant to the TT culture and language. What would the point of translating be then other than to share the framework of a

good story? The only option I see is to make it clear from the onset that this is a French story, set in France with French characters and a French way of speaking. But how can a translator convey the word ‘bouléguer’ that is specific to Marseille and has a long and interesting etymology. It has other forms such as ‘boulégon/boulégan’ to denote a person who ‘boulégues’. Bouléguer is an attitude not just a verb. It comes from the Occitan *bolegar* which means to move. To find another word for ‘move’ would not convey this Marseille concept. I propose then an extended explanation about the word ‘bouléguer’ to give the reader some insight into the Marseille culture and maximise the auctorial use of this wonderful word. It might look like this:

In Marseille there is a word for a person who lives, moves, does everything with great vitality and passion in the Marseille way – a boulégan. This can be used as a verb too. That’s why when she shouts at mamie Marie-Louise for being too slow, she tells her in a Marseillais accent “Boulegue-yourself a bit otherwise you’ll fall asleep walking!”

Another simpler way would be to accept some loss in terms of the richness of the word but to still firmly plant Mémé Za on Marseille soil. In that case I might write this:

She shouts at mamie Marie-Louise because she is too slow. She tells her in typical Marseillais slang “Shift yourself a bit otherwise you’ll fall asleep walking!”

In this second option the child reader might have missed out on the delightful word ‘bouleguer’ but they will be left in no doubt that in Marseille, France people have a very particular way of speaking. Compare this to the readers of the English version of Golem who may not even be aware that the story was originally from France in the first place, let alone have any insights into French culture.

To summarise, I would suggest that if non-standard language is standardised in the TT then there must be other clues and markers that give the text its national identity. Added explanations about where people come from and why they say certain things all compensate for the loss brought by standardising. Alternatively marked slang or dialect in the ST that only convey informality can be effectively translated by using the strategy of grammatical representation; that is to say by the use informal non-standard forms in the target language. Common examples of informal non-standard French include the following:

<b>Informal French</b>	<b>Standard French</b>	<b>BT</b>	<b>Informal English</b>	<b>possible</b>
<b>equivalent</b>				
J’veux pas	je ne veux pas	don’t wanna		
Chais pas	Je ne sais pas	dunno		
T’as de...?	Est-ce que tu as	got any. ?		
Y a /Y a pas	il y a/il n’y a pas	aint no or inna or onna	(Northern English)	
Chui	je suis			
Pasque	parce que	cos		

Another strategy mentioned by Epstein is to use non-standard spelling and non-standard word choice.

The French translator might have added a sentence here about how Martha spoke ‘avec l’accent de Yorkshire’. To render Martha’s “Canna’ tha’ dress thysen” a translator might invent their own informal version of ‘tu sais pas t’habiller toute seule’ and make only the suggestion to the French reader that Martha might have sounded like this in French.

In conclusion, the use of non-standard language, whether that is dialect or slang or informal utterances often serve a specific function in the text. The child reader deserves the opportunity to encounter non-standard forms of language from other cultures and is likely to enjoy any new and interesting ways of speaking. I myself remember reading the *Secret Garden* at age 10 and being just as charmed by the Yorkshire dialect as Mary Lennox, even trying it out for myself. And I only lived in the neighbouring county that had a dialect all of its own.

How wonderful to think that children all over the world might try out dialects and slang from other countries as part of their reading experience. If translators have the skills and creativity to relocate stories and invent new words then I have faith that they can also find ways to communicate Yorkshire, Bavarian or Marseillais or whatever to child readers without transforming them into something else entirely.

## School

Children in most places around the world have school as something they share in common but the daily school experience can vary greatly from country to country. There are differences in timetabling and how many hours a week children attend. A school week in France is usually 26 hours with Wednesdays being free and some schools being open on Saturday. Some British private schools operate until 6pm and

have classes on Saturdays. The way a school is organised hierarchically differs too. House groups, houses, team captains, prefects, head boys and head girls, caretakers, superintendents (US) and surveillants (France) are just a few of the specific terms that can present translators with difficulty. Year levels are also termed differently within each national school system.

In stories for children school can be the principal setting or it can be mentioned in passing. There are numerous examples of school stories such as The Malory Towers series by Enid Blyton, *Diary of a Wimpy Kid* by Jeff Kinney, *There's a Boy in the Girl's Bathroom* by Louis Sachar and of course the HP series by J.K. Rowling. One famous French school series is *Le Petit Nicholas* series by Sempé et Goscinny. References to school can firmly ground a story in a specific cultural setting. Some school references are universal and can be translated with a replacement in the target language for example homework can be easily rendered as 'les devoirs' in French, playground as 'la cour' or detention as 'retenue'. However there are words that have no direct equivalent but convey a specific cultural concept.

Some concepts are only known in a particular culture. In French 'la maitresse' can only refer to a female school teacher that teaches up to age 11. This can only be translated as 'primary school teacher' but the implied gender is lost in translation and must be made explicit with the use of the feminine third person singular 'she'. Another specific French term that is difficult to translate is 'surveillant' or the slang for it 'pion'. The best description of this traditional school role would be to say it is a person who is responsible for student attendance (absences and tardiness), student behaviour and etiquette and responsible for enforcing school rules and meting out punishment if required. It is a fundamental role in French school culture often associated with someone who is mean and strict – an enemy of students. The



‘surveillant’ is not a teacher. For example in *Le Petit Nicholas et Ses Copains* we find the following reference to a ‘surveillant’. ‘Le Bouillon c’est notre surveillant, et un jour je vous raconterai pourquoi on l’appelle comme ça’. I will discuss this particular book and its translation in detail in Chapter 4 of this thesis.

In the Swedish book *Bert’s Dagbok* (Bert’s Diary), a reference to ‘friluftsdag’ is made. This is a concept unique to Sweden where the students spend all day doing outside activities and sports.

In Russia students are marked on their work and performance using a system of 1 – 5, 5 being the top mark. This system has permeated the language and a number of commonly used derivatives are typical for discussing student achievement at school. A top score of 5 is known as ‘piatiorka’. Students that consistently achieve this are known as ‘otlichniki’ derived from the word ‘otlichno’, meaning excellent. This can be easily rendered into English as ‘straight A student’ or ‘top of the class’ but how about the pejorative ‘dvochnik’ that is often used as an insult – someone who only ever scores a 2?

From the British boarding school system translators can expect to find terms such as ‘prep’, which isn’t just homework, ‘prefect’ – a senior student in charge, ‘Jankers’, which is taken from the military and means to be grounded and ‘housemaster’ or ‘housemistress’ – the teacher in charge of a ‘house’ of students. The following example taken from HP 1 shows how a lacuna in the target language, here French, can be solved with added explanation. In this passage Ron is talking to Harry about his older brothers.

### *Example 1: School Vocabulary*

ST: Bill and Charlie have already left – Bill was Head Boy and Charlie was captain of Quidditch. Now Percy's a prefect. Fred and George mess around a lot. (J. K. Rowling 75)

TT : Bill et Charlie, mes deux frères aînés, ont déjà fini leurs études. Bill était Préfet en chef et Charlie capitaine de l'équipe de Quidditch. Maintenant, c'est Percy qui est préfet.

—Préfet ? Qu'est-ce que c'est que ça ? demanda Harry.

—C'est un élève chargé de maintenir la discipline, répondit Ron. Une sorte de pion... Tu ne savais pas ça ?

—Je ne suis pas beaucoup sorti de chez moi, confessa Harry. (J. K. Rowling)

The strategy to deal with such lexical lacunas in the TT is usually to find a close equivalent but rarely to retain the word as it is in the ST with some added explanation, which is what I would prefer to see. The French translator of Harry Potter translated 'prefect' literally and then added an explanation as a natural part of the conversation. It is quite plausible that Harry might ask "what is a prefect" having been hidden away in a cupboard for 12 years.

Occasionally though, a translator may come across a whole passage that is so culturally bound that it might seem impossible to communicate in another language. The following example is taken from Nicole Ciravegna's *Chichois de la Rue Mauvesti* and describes a French lesson taken by their nice new relieving teacher who is not from Marseille.

### *Example 2: Specific School Concept*

Aujourd'hui, en grammaire, on a révisé le masculin et le féminin des noms. Elle nous disait un nom, et on répondait : masculin ou féminin. Par exemple, «chat»: masculin, «mère» féminin ; «poteau»: masculin; «casserole»: féminin. On répondait très bien, mais ça s'est gâté avec « platane ». On a dit : féminin, et elle a corrigé : masculin.

-- C'est féminin ! a crié Grelon.

-- Masculin, a dit la demoiselle.

Tout le monde a crié : féminin ! parce qu'elle était en train de se tromper et ça nous faisait une peur terrible. Pensez, si un inspecteur était venu à ce moment-là et qu'il l'ait entendue dire « un platane ». Il lui mettait zéro tout de suite.  
(37)

In the ST, the author adds a footnote to explain that in Marseille it is indeed 'la platane'. This charming scene translated into English could only remain the same if the child reader in the TT was given some added information about the French gender system for nouns. Not all English children learn French so they would not be familiar with this concept. Often the temptation to domesticate and find an equivalent is too tempting. A translator might come up with a lesson on English spelling instead and have the children give a regional variation on the spelling. In the tradition of Anthea Bell and Sarah Ardizzone a translator might try to come up with some creative and clever way of getting round this translation impasse. However, the story is a French story, set not only in France but in a city with its own distinct culture and language. If the story is to be translated at all then it must be done using a foreignising strategy with added explanation to support the text.

In the texts that I have examined, more often than not when a story contains specific cultural concepts in more than one area, that is to say, is entirely culturally bound to a particular place or culture then the response is often to opt for a whole-sale localisation and to transplant the story to the country of the target language or to use a inconsistent mix of strategies both foreignising and domesticating which results in a mottled translation that neither does justice to the author's ST nor to the capabilities of the child reader in the TT.

The following chapter looks at such cases and examines the translation in its entirety looking at the overall effect of translator's strategies.

In my case studies I shall look at excerpts from the translations of the *Harry Potter* series by J.K.Rowling. I will also comment on the translations of Astrid Lindgren's *Karlsson on the Roof* and *Lotta* series. I will offer an alternative for the wholesale domestication of the stories.

### 3 DOMESTICATION AND FOREIGNISATION WHEN TRANSLATING FOR CHILDREN: CASE STUDIES

In the previous chapter I examined translators' approaches and strategies when dealing with specific issues such as names, food etc.

In this chapter I will look more closely at three children's books in translation and will compare their translations into two or more other languages. The first case study is that of the seven-volume *Harry Potter* series (hereafter HP), the second examines two of Astrid Lindgren's books in translation. The aim of this is not only to illustrate a wide-spread tendency to domesticate and move away from the but also to look at the translations from a wider perspective and consider the overall effect of the translators' approach and use of strategies.

Due to the limited scope of this project I will only discuss a small selection of issues per case study. The critical analysis of the first two case studies will concentrate mainly on English translations into French with passing comments on translations into other languages. The Astrid Lindgren case study will focus on the contrast of the translations out of Swedish into English and French. I have limited my study mainly to the issues of names and food.

#### Harry Potter Case Study

I have chosen the HP series by J. K. Rowling for the subject of one of my case studies for several reasons. First and foremost, the series provides a number of interesting challenges for the translator. As well as containing distinct cultural markers, the texts are rich with intertextual references drawn from other well-known books for children.

For example, we can recognise many aspects from Enid Blyton's mystery, adventure and school stories within the HP world. The author also frequently uses her knowledge of French and Latin in her creation of names and concepts that belong to her fantasy world.

Secondly, the HP phenomenon is a unique case in that it spread globally in English and through translation very rapidly. The series has been translated into at least 67 languages. There are also many unofficial fan or pirate translations of HP that appeared after the release of each new volume in English to appease the series' hungry fans. As a result the popularity of the series and the phenomenon of its translations has produced such a large amount of interest and subsequent research and analysis in the field of Children's Literature Translation that I felt compelled to include it in my corpus. As Gillian Lathey writes on the subject of the HP series in the journal *The Lion and The Unicorn*, 'never has the role of translators been so essential to publishers and readers alike' (141).

Finally, in my opinion, HP supports the idea that children can manage new and strange names if the narrative itself is working its magic. In the HP series children encounter countless names, which they have never seen before and it has in no way reduced the acceptability of the story to them. Children manage perfectly well with names such as Hermione, Gilderoy, Scrimgeour, Rabastan Lestrangle etc.

In this case study I will look at some of the testimonies from translators of HP themselves. Often we can only guess as to why translators make certain choices. The testimonies are interesting in that they allow us to understand the translators' intentions.

As this is a short case study I will only examine the issues that I found the most crucial in the context of cultural transfer, namely, the issues of names, food, slang and

school terminology. I find these most significant, as one of the paradoxes of the HP series is that it is a fantasy story with roots in a very real British world. As Hilal Sezgin of the *Frankfurter Rundschau* puts it,

Some say Harry Potter is not of the adventure genre, but rather the fantasy genre. But Rowling doesn't tell a tale of trolls and elves that come and go in faraway mountains, or a tale of heroes who have never lived and never will. Harry Potter's world is a world within our own, our Muggle world, in the manner of 'What if...' . (Lathey *The Translation of Children's Literature: A Reader* 191)

So how have different translators tackled this challenge of fantastical and real cultural transfer?

### **Translators' Testimonies: France and Brazil**

In his article "Translating Harry, Part 1: the Language of Magic," Steven Goldstein shares some background information on the various translations of HP. Not only were translators under enormous pressure to deliver quickly, they also were not aware that there would be a second book until after they had translated the first. As a consequence there are some inconsistencies and discrepancies between books. As I have already stated, this study is not attempting to explain market trends or publishing demands on translators, although this is clearly one of the most significant factors when looking at translator choices. The analysis in this case study is from a translation point of view only and seeks only to compare and contrast different renderings. Testimonies from the authors and the translators themselves are interesting from a practical point of view and give us a picture into the thinking behind the translatorial actions.

Lia Wyler, the Brazilian translator of the HP series explains her process in an article entitled Harry Potter for Children, Teenagers and Adults from the journal *Meta*. She

contacted the author through their literary agent to enquire about the author's intention with names. She wanted to know if the author had chosen names based on sound or composition. She was informed that it was both factors that influenced the author and that it was up to the translator whether to translate them or not. Looking at the names in the Brazilian translation, it is clear that Wyler chose not to retain the names but adapt them or translate them. Interestingly, Wyler did take into consideration HP's otherness in a different way as she explains here:

I also intended to let the Brazilian reader perceive that Harry Potter was an Other, with body language, facial expressions, habits and institutions different from his own, but with very similar longings, fantasies and conflicts. (Wyler 8)

It seems to me that a more obvious way to portray mostly British students in a British boarding school would be to simply retain the names of the characters as they are in the original as a mark of otherness. Wyler chose to substitute all names in the series with either a Brazilian form or her own version of the ST names.

In an article dated 2005 from Le Monde online edition, Jean-Francois Ménard, the French translator of the HP series recounts his experiences of translating HP and shares a few insights into his methodology and his choices. Of particular interest is his description of how he translated the name of the school *Hogwarts* which he renders as Poudlard. He traces his thinking back as follows:

Hogwarts is wart hog in reverse. Hog in French is porc and wart is verrue. I looked further; a hog could be referred to as pig fat, a wart could become a louse. So pig lice or hog lice is poux de lard – Poudlard. (my translation)(Mathieu)

He explains ‘ inventer des mots, c'est naturel, c'est ce qui me plaît le plus’. Many translators express the pleasure in hunting for the right equivalence or substitute and experiencing the feeling of joy and satisfaction of finding something brilliant. As we



saw with Anthea Bell, a great deal of effort and passion goes into this activity. But couldn't Hogwarts remain in its original form? It is a school in England with mostly English students. I suggest that these clever choices might still be included but instead as part of an added explanation. The explanation might be phrased thus "which in French might be something like Poudlard." Surprisingly though, in an article by Steven Goldstein, Ménard explains that he was keen to retain the British flavour of the story.

I wanted to keep it very British and make the readers understand they are in Britain," ....One way to do that was to translate invented words and names in a sort of anglicised French: "Snape" became Rogue, "Slitherin" became Serpentard, and the British word "Bagman" became Verpay, from the acronym VPR, describing someone engaged in door-to-door sales". (Goldstein/Translorial)

In her article "Harry Potter and The Tower of Babel," Nancy Jentsch comments on Ménard's translations suggest he was not able to achieve this:

The excessive use of translated proper names detracts from the translation's ability to convey a sense of place, particularly the translation of the names of Hogwarts' four houses. With such an abundance of French names used, the reader has much less the sense of being at a British boarding school. (Jentsch 199)

I agree with Jentsch's analysis and have to ask what seems to me an obvious question: why did Ménard feel the names had to be rendered in 'anglicised' French and not just remain as English names? Was he concerned with how the books would be received or was he simply following a national translational norm of Frenchifying the text as much as possible? If Ménard's intention was to keep the translation as British as possible and make the French reader understand that they are in Britain why change the English names of confectionary to French or omit certain aspects of British culture? I will look at examples of such changes and omissions further on in the

chapter.

It seems obvious from these two testimonies that the motivation behind a certain approach and certain strategies may originate from a genuine desire to consider the child reader and their reading experience. Both the Brazilian and French translator spoke of a wish to communicate a sense of other to the child reader in the TC but nonetheless both resulted in a domesticated version of the ST.

### **The Translation of Names in HP**

Rowling indeed presents translators with several challenges with names that are both cleverly semantically loaded and also provide a play on words. In the table below I have selected a small range of functional or semantically loaded names from across the seven volumes of the HP series. I have compared and analyzed their translation (or non-translation in certain cases) in French, Portuguese (both from Portugal and Brazil), Russian, Spanish and Slovenian. The names and languages selected were chosen for the points of interest they present. The translations of these names was sourced from a webpage dedicated to the translation of names in the HP series (Wikia *List of Characters in Translations of Harry Potter*).

**Figure 3 Translated Names in HP**

<b>English (Original)</b>	<b>Crookshanks</b>	<b>Moaning Myrtle</b>	<b>Gilderoy Lockhart</b>	<b>Remus Lupin</b>	<b>Severus Snape</b>	<b>Lord Voldemort</b>
<b>French</b>	Pattenrond BT: Crooked paw	Mimi Geignarde BT: Moaning/whining Mimi	Gilderoy Lockhart	Remus Lupin	Severus Rogue	Voldemort
<b>Spanish</b>	Crookshanks	Myrtle la Llorona BT: Myrtle the crybaby	Gilderoy Lockhart	Remus Lupin	Severus Snape	Lord Voldemort
<b>Portuguese</b>	Crookshanks	Murta Queixosa BT: Whining Murta	Gilderoy Lockhart	Remus Lupin	Severus Snape	Lord Voldemort
<b>Portuguese Brazil</b>	Bichento BT: wormy/worm- eaten	Murta –que- Geme BT: Murta who moans/howls		Remo Lupin	Severo Snape BT: Severe Snape	
<b>German</b>	Krummbein BT: Crooked leg	Maulende Myrthe BT: Moaning Myrthe	Gilderoy Lockhart	Remus Lupin	Severus Snape	Lord Voldemort
<b>Russian</b>	Kosolap BT: bow-legged	Plaksa Mirtl BT: Crybaby Myrtle	Zlatopust Lokons	Rimus Lyupin	Severus Sneip	Lord Volan-de- Mort

### *Analysis of Names*

Crookshanks is a cat that belongs to Hermione who is one of the main child protagonists and heroine of the series. Only the Portuguese and Spanish translators have retained the original name. All the other translators have chosen to retain the literal meaning and translate as closely as possible. While this is a legitimate strategy for semantically loaded names, the cat is not an important character nor does the true interpretation of its name bear any significance to the narrative so there is a valid argument to leave it as is in the original. In addition to this, by retaining the ST version the TT retains the cultural sound of the original. However, the child reader in the TT, however, misses out on the richness of Rowling's creativity. I would suggest

that for an incidental character name such as this, a direct translation to communicate the intended auctorial image is more beneficial to the child reader. (If all non-semantically loaded names in the rest of the translation as well as primary characters' names are retained in their original form with an added explanation to complete the character description and fulfill the author's intentions, then the non-retention of a minor semantically-loaded name such as 'Crookshanks' will not affect the overall cultural tone of the translation).

Moaning Myrtle is the ghost of a girl that was murdered in the girls' toilets at Hogwarts School of Witchcraft and Wizardry. She spends her time wailing and bemoaning her death. The name Myrtle in English is somewhat dated and fits the idea that the character lived a long time ago. The name is just one example of Rowling's many alliterative names that we encounter throughout the seven volumes. This particular character reoccurs throughout the series and holds the key to an important development in the narrative.

The French translator has chosen to replace Myrtle with Mimi and translate 'moaning' as 'geignarde'. The translator could have opted to adapt the name to the French form, which is Myrtille. The use of 'Mimi' which is a typically French name, serves to orient the text more towards the TC and thus away from the SC.

With the verb choice of 'geignarde' the translator has lost the alliteration present (and typical) of the ST. It could be argued that retention of the ST name 'Moaning' would result in loss of information for the child reader in the TC. I would recommend retaining the original name in its entirety followed by an added explanation. Alternatively the translator could have kept the name but used the French form,

Myrtille and used the verb 'maugréer' to keep the alliteration. By doing this the translator could maintain a closer link to the ST. It seems to me that by using 'Mimi' the translator has deliberately chosen to domesticate the text.

The Portuguese, Brazilian, Spanish, German and Russian translators have opted for a form change for Myrtle and have translated 'moaning' with an equivalent verb in the TL resulting in a loss of alliteration (except for the German) but still clearly maintaining a link with the ST. The Slovenian translator has opted to retain the alliteration but 'Myrtle' is now 'Jane' and thus has no connection at all with the name as it is in the ST.

I would suggest that retaining the character's name in the original form and providing an added explanation minimises any loss of comprehension and impoverishment of the text for the child reader in the TT and could potentially maximise the chance for the reader to encounter something new.

Gilderoy Lockhart is a character that appears in volume 2 of the series and his appearance forms an important part of the story. He is vain and boastful and turns out to be a complete liar and coward. His name is another of Rowling's wonderful creations. His name alludes to his golden hair (gild), his delusions of grandeur (roy as in king or royalty) and his charm and effect on the opposite sex (Lockhart).

The French translation retains this name as it is in the original with no added explanation about what it means. It may be that 'Gilderoy' is close enough to the French to allow the reader to make some associations and sounds French enough to warrant retention. There is, however, no added explanation provided by the translator or any unpacking of the name in order to share the author's creativity with the child reader in the TT.

Only the Russian and Slovenian translators have attempted to find an equivalent in their respective TT's. In Russian, Zlatoust is an archaic term for an eloquent speaker and 'pust' is a derivative of the word empty. Zlatopust then is a clever play on words meaning 'empty or meaningless speaker'. Lokon means a lock of hair. The Russian child-reader thus enjoys this clever description, which alludes to both the character's empty eloquence and his fine head of hair. The alliteration present in the ST is lost but in my opinion the child reader gains with the creative description. Similarly, the Slovenian translator has opted for what I would call a creative, semi-equivalent translation. 'Slatan' derives from 'zlato', which means gold. 'Sharmer' is derived from the Slovenian word 'šarm' meaning charm or allure.

Both the Russian and Slovenian versions bear no resemblance to the original name but they do succeed in retaining the function of the name. I would suggest that it is possible to do both by way of an added explanation.

Severus Snape is the name of one of the Hogwarts' teachers. He teaches Defense Against the Dark Arts and for the best part of the story is HP's enemy. He is a primary character, integral to the development of the story across all seven volumes. Severus is an ancient Roman name meaning 'stern'. In English the name 'Snape' calls to mind the words 'snipe' and 'sneer' which are in keeping with Snape's personality. In the French translation the Latin form of Severus is kept, but by substituting Snape for Rogue the name now has a distinctly French flavour despite it accurately conveying one of Snape's characteristics (rogue means haughty or arrogant in French). Again, this appears to be a deliberate attempt to domesticate. As this concerns a key character in the story I would suggest retaining the name in the original as do the majority of the translators in the other languages represented in the

table. Only the Brazilian translator opts for a partial form change with ‘Severo’ instead of ‘Severus’.

The name Voldemort is a good example of a name creation that reflects the author’s knowledge of other languages, in this case, French. We can guess that this name refers to ‘stealing death’ or ‘flight of death’ and portrays the character’s evil drive to cheat death and be immortal. Voldemort already derives from the French so there was no need for the translator to change this.

I am guessing that the Russian translator has attempted to make an inter-textual reference by changing Voldemort to Volan-de-Mort to evoke the Bulgakovian association with Woland, the name of the devil in *The Master and Margarita*, which in turn is informed by Goethe’s *Faust*. The problem here is that Russian children reading HP would not usually encounter *The Master and Margarita* until age 15 or 16. In doing this we might say that the Russian translator has domesticated this particular character. This translation choice not only results in a move away from the ST but also in a loss of auctorial intention.

The Slovenian translator has chosen to retain the function of the name by translating ‘Voldemort’ as ‘Lord Mrlakenstein’. Although the reference to death in Voldemort is retained with the Slovenian prefix ‘mrl’ which is also the prefix for cadaver, corpse, the name has no connection with the ST name and therefore also amounts to a domestication of the name.

On further analysis of all the names from the series in French translation I noted an obvious domesticating approach. I also noted some inconsistencies. Some semantically loaded names with distinct functions were translated making them French. Others were retained as in the original with no added explanation thus resulting in what Berman would call qualitative impoverishment.

In the other translations I noted the following general observations; the Spanish, Portuguese and German translators have retained all the original names except Moaning Myrtle. A possible reason for this is that the other names belong to significant characters. This is then in keeping with the translation norm of retaining all significant names in the original. Another explanation could be that translators have found equivalents for names that present less of a challenge to translate. Perhaps it was easier to leave some of Rowling's more complex creations in the original.

Many of the translators have opted for a form change. This is an example of Epstein's adaption where spelling has been changed to better fit the TL.

Sometimes the translator has made a brave and creative attempt to retain the function of the names and convey the characters' traits and connotations through literal translation and adaptation with varying results. Crookshanks is rendered as closely as possible,. However Severus Snape's severity and coldness is lost with the Slovenian 'Raws' or 'ruffian' and I feel that the Slovenian Moaning Myrtle to Whimpering Jane is a liberal choice.

It is clear to see that translators have made deliberate choices to either lose or retain some aspect of the original text. Some opt for meaning or function and some opt for style and creativity. In the French translation of *Harry Potter and the Chamber of Secrets* one glance at chapter one reveals a mixed approach where the child reader encounters both French and English names and the overall cultural tone of the text is diminished. Why should Harry's aunt, uncle and cousin have English names, Harry's school and his owl French ones and his teachers vary between the two? Considering that the translator intended to keep the translation as British as possible, the result is somewhat confusing.



## Recommendations

I would like to see more consistency in translating names – either find equivalents for all names whatever their status in the text (primary, secondary, reoccurring) and regardless of whether they are semantically loaded or not or retain all names in their original form and provide added explanations to account for any auctorial or functional loss.

I would also like to see decisions being made in terms of which option results in the maximum opportunity for the child reader in the TC to experience the ST with all its richness and creative glory while simultaneously allowing an encounter with the foreign. The translator should weigh up the loss and gain in terms of the child reader response.

In the above table, where names have been retained in their ST form, no added explanations are provided in the TT. I would argue that it is in the added explanation that the translator can showcase their own ingenuity if they feel compelled to do so. In that case, the child benefits from a cultural encounter and the creativity and imagination of both author and translator.

## Slang and Non-standard Forms of Language

The *HP* series is peppered with slang and non-standard English from the comical exchanges between the child protagonists to the marked language of certain characters. Examples of this taken from HP 1 and HP 2 with their French translation are tabled below to show how this particular aspect of Britishness and the tone of the text is lost.

Figure 4 Non-standard language in HP

English	Function	French translation
He fell asleep as we was flyin' over Bristol (HP1 page 16) spoken by Hagrid	To mark the speech of Hagrid who has a working-class dialect and speaks grammatically incorrectly at times.	Il s'est endormi quand a survolé Bristol
Oy, Fred! C'mere and help! HP1 page 71 spoken by George	Marks the informal speech of one brother to another.	He, Fred, viens nous donner un coup de main
Mum – geroff. HP1 page 72 spoken by Ron.	Marks the informal speech and tone of an irritated adolescent.	M'man! Laisse-moi tranquille!
Dunno, sort of plant thing. HP1 p201 spoken by Ron.	Marker of informal speech, typical of children	Je ne sais pas, une espèce de plante, je crois
Blimey, I'm tired HP2 P31 spoken by Fred	marks informal speech, typical of an adolescent.	Hou, là là, je suis fatigué
I should ruddy well think not HP 2 P46	informal - swearing - euphemism for bloody.	J'espère bien, il ne manquerait plus que ça
Brilliant HP2 P46	informal contemporary exclamation typical of young people	Formidable!
Mum fancies him HP2 p32	informal English - typical of young people, contemporary.	M'man a un faible pour lui
Oh, come on, no teacher's going to fall for that...they'd have to be really thick HP 2 p 121	exclamation of 'come on' and the colloquial 'thick' mark the speech as that of a teenager.	Aucun prof ne croira jamais ça. Il faudrait vraiment qu'il soit idiot.
That's because he is a brainless git	git' is slang and makes Ron sound like a typical English teen.	ç'est vraiment un parfait cretin

Hagrid's age gives the reader specific information about the character. He tends to drop the g's of verbs in the present continuous as in flyin' instead of flying. He says 'wer' instead of were and and says 'yer' and 'yeh' instead of 'you'. This suggests that Hagrid speaks with a local accent and uses informal speech, which might indicate lower social status or lack of formal education. All of this is true for Hagrid and actually his social status is called into question later on in the story and becomes an important secondary storyline. Hagrid also tends to swear mildly and frequently. This swearing is typical of Hagrid's informal manner around the child protagonists and

serves to suggest his unsuitability as role model or teacher.

In the French, these aspects of Hagrid's speech are omitted and substituted for standard French. The French child reader is thus not aware of the social divide between Hagrid and the other characters. There is also no added explanation to compensate for this loss. If HP's Hagrid could not drop his h's and g's in French then perhaps he might have done something else to hint to the French reader that he was speaking more informally or incorrectly such as v'la instead of voilà or saying 'chui' instead of Je suis. Possible strategies would be to standardise dialectal speech but add an explanation to make it clear to the child reader what the character sounded like. For Hagrid, the translator could simply have added a sentence about how he sounded as if he were uneducated or as if he were a man from the country. Either of these options would serve to illustrate the social divide that Hagrid experiences at Hogwarts (which is a prestigious school).

In the Russian translation by Maria Litvinova published by Rosmen in 2001, Hagrid speaks informally through use of slang and non-standard Russian forms. We can see the contrast between the Russian TT and the French TT in the following example taken from HP2 p55. In this sentence, which is typical of Hagrid's style of speaking, the French translator standardises the spoken text even including the correct use of the subjunctive case which makes Hagrid sound very proper and literate. Conversely, the Russian translator inserts a sub-standard vernacular Russian version of 'how come' to mark Hagrid's speech. In the Russian this form suggests someone that is not educated which is in keeping with Rowling's depiction of Hagrid.

Original ST      'How come yeh never wrote back ter me?' , said Hagrid.



illustrate how Ron's use of slang makes up part of his character – he is slightly irreverent and comical in his exclamations. Here the specific auctorial function of the marked language is lost in the TT. The French Ron by comparison sounds at best just the same as the others and at worst, uptight. Perhaps the French translator might have added an extra sentence somewhere to explain Ron's tendency for mocking humour.

Perhaps there is a negative connotation for the French reader if a character speaks too informally or incorrectly and therefore the 'dunno's and the 'geroff's are standardised so as not to alienate the French child reader from the protagonists. In that case, there is still no valid explanation for choosing the more dated and formal 'formidable' over 'génial' or 'avoir un faible pour quelqu'un' over the more colloquial expression 'en pincer pour quelqu'un'. However, in the case of 'git' being translated as 'crétin' the reason is more likely due to the fact that the closer equivalent of 'con' or 'connard' in French would be considered too vulgar for a children's book.

While these comments on slang and dialect and non-standard forms speak more of a didactic approach to translating for children that still prevails, I also believe that this is also a form of domestication. By changing the register of the text the French translator has essentially removed British cultural and social aspects of the text in order to bring it in line with the more formal expectations inherent in the TC and in some cases has affected the altered the personality of the character. The Russian translator has attempted to retain the same register as the ST. Although some of the slang in the Russian translation is stronger than that found in the ST, the function of the slang is retained and the character depiction remains unaltered. I would suggest that this is the better option for the child reader as it gives them a truer picture of a cultural other. French children might like to know that British children speak informally and use slang and that more importantly, the character of Harry Potter and

his friends are typical British children.

## School

As previously mentioned, part of the success and wide appeal of J. K. Rowling's HP series lies in the way Rowling has seamlessly woven various genres into the fabric of her narrative. One of the most popular genres in writing for children is that of the school story and it provides the backdrop for the HP series and contains all the hallmarks of the British school story classic – recounts of first friendships made that are true and lasting, bullies and enemies amongst the pupils and staff, descriptions of food, classroom high jinks and midnight snooping and risky adventures. Also in the way of school classics the narrative often opens with the start of a new term and everything is wrapped up and the volume concludes at the end of term. All this is set in the framework of the boarding school setting.

I have collected a selection of words that stand out in the first two volumes of HP as belonging distinctively to the boarding school setting. The French translator has translated the majority of the terms directly, has omitted one word and substituted one word. Most of the terms appear in the by way of introduction. This is because not all readers in the SC would have attended a private school and be familiar with such things. As Harry Potter becomes acquainted with the boarding school system so do children who have never been to boarding school before. This means that many unknown concepts in a translation can be directly translated as they are already accompanied by an added explanation. The following passage illustrates this point. It is taken from HP 1 Page 89 and describes Professor McGonagall's welcome speech to new Hogwarts students, including Harry Potter and goes on to explain the house point

system.

#### **Example 1: HP Source Text**

The start of-term banquet will begin shortly, but before you take your seats in the Great Hall, you will be sorted into your houses. The Sorting is a very important ceremony because, while you are here, your house will be something like your family within Hogwarts. You will have classes with the rest of your house, sleep in your house dormitory and spend free time in your house common room. The four houses are called Gryffindor, Hufflepuff, Ravenclaw and Slytherin (J. K. Rowling *Harry Potter and the Philosopher's Stone*)

#### **Example 1: French TT**

Le banquet de début d'année va bientôt commencer mais avant que vous preniez place dans la Grande Salle, vous allez être répartis dans les différentes maisons. Cette partition constitue une cérémonie très importante. Vous devez savoir, en effet, que tout au long de votre séjour à l'école, votre maison sera pour vous comme une seconde famille. Vous y suivrez les mêmes cours, vous y dormirez dans le même dortoir et vous passerez votre temps libre dans la même salle commune. Les maisons sont au nombre de quatre. Elles ont pour nom Gryffondor, Poufsouffle, Serdaigle et Serpentard.

The French translator benefits from this already existing explanation, but interestingly in later volumes chooses to omit in certain places references to the common room. (As pointed out in the section on school in Ch. 2, the French translator also takes advantage of the character's ignorance to insert questions and explanations about other typical boarding school features such as prefects).

Where no natural introductions occur the challenge is greater; there are some words that serve to add to the authentic flavour of the school story setting and might not be considered to be significant features of the story. Nevertheless, they do serve a specific function, to describe life at a typical British boarding school, and thus should

be rendered as closely as possible.

The image of the old school trunk is lost in French when it is translated as ‘valise’. Food served out of tureens conjures up images of school dinners and even Dickens’ Oliver but this word is omitted in the French translation. A reference to ‘double Herbology’ – a common and very British concept of having two lessons in the same subject in a row, is omitted and translated just as ‘cours’. All these concepts might have been retained with some added explanation.

### Miscellaneous - Places and Food

What is puzzling to me looking at the French translation of HP is the fact that the translator does not attempt to hide the fact that the story is set in Britain. Geographical and cultural places names are all retained – London, King’s Cross, Bristol, the pub and even Blackpool Pier survive. However, where possible he inserts French names and flavours alongside other cultural markers that have been retained from the original ST terms. Certain food items and confectionary are substituted with an equivalent in the TL or by a hyponym. Mars Bars are translated by the hyponym ‘barres de chocolat’ (Mars bars are known as Barres Mars in France) the treacle tart is, as always, nowhere to be seen and the good old rock cakes dating back to war-torn Britain become ‘biscuits maison’. Suddenly even Drooble’s best blowing gum becomes French and is rendered as ballongommes du Bullard. Most disappointingly, what could be the ultimate English schoolboy joke, a bogey-flavoured jelly bean is transformed into a ‘dragée au poivre’. From the French translator’s choice to substitute bogey for pepper, I can only guess that either French children are not acquainted with this style of school-boy humour and the translator has didactically



avoided a joke that he thinks would not work or that French children really do not appreciate jokes about the contents of people's noses or other bodily functions. Either way, it seems that the French child reader has been robbed of an encounter with a really typically British and child-like moment. The Russian translation uses transliteration to render the names of the magic confectionary, retains the Mars in Mars Bar and translates the bogey-flavoured jellybean as 'snot-flavoured'. This is something that could have easily been done in the French translation as Mars Bars are of course known in France and called Barres Mars and Drooble is not impossible to say in French. As for the jellybeans - is snot really that offensive to children in France? I searched on the website Amazon.fr for 'crottes de nez' which is a basic equivalent of bogey. I found over 7 children's books written by French authors with 'crottes de nez' in the title.

Through this case study I have found many examples where a translator could choose to retain the cultural other, whether that be a name or a thing or an abstract concept, and add some explanation for the child reader in the TC, or they could choose to replace it with an term that would be more acceptable in the TC.

In the translations of HP into French, the translator has used both strategies and has left the ST unchanged in some places and yet in others has domesticated almost indiscriminately (Mimi, Poudlard, ballonsgommes de Bullard, Hedwige, Severus Rogue). I have also noted a third strategy, which effectively reduces the foreignness of the text - omission. In this way, the TT has more of a TC flavour despite containing culture specific items belonging to the SC. It seems to me that despite the translator's open admission to wanting to keep the text as British as possible, a natural and perhaps instinctive battle for French-ness is waged. This may be determined by strong translation norms in the TC that still subjugate any noble attempts to share aspects of

otherness with the child reader, *for the sake of the child reader*.

Luckily for the French child reader of HP, the magic and appeal of Rowling's imagination and the compelling saga of Harry and his friends means that they can still enjoy the series even if it means they have missed out on a close cultural encounter with their neighbours across the English Channel.

I think by translating the series in this way, the French translator has kept the French child reader firmly bound to French cultural and social expectations, protected from colourful speech, somewhat anarchic thinking and an authentic taste of Britain and has not maximized on the opportunity for deeper cultural learning.

### **A trip to Sweden: Food, Fun and Swearing with Astrid Lindgren.**

I have chosen to examine 2 children's books by Astrid Lindgren in translation. The first is taken from a collection titled *Barnen på Bråkmakergatan* (*The Children of Troublemaker Street*) and in English is published as *Lotta says 'NO!'* by Oxford University Press. The translator is Tom Geddes. The German translation is by Thyra Dohrenburg and was published by Oetinger in 2002 under the title *Die Kinder aus der Krachmacher-straße* (*The children from Troublemaker Street*). This book has not been translated into French, although according to [fr.wikipedia.org](http://fr.wikipedia.org) the title has been rendered in French as *Lotta de la Rue Fauteur des Troubles*.

The second book is *Lillebror och Karlsson på taket* (*Little Brother and Karlsson on the Roof*) and has been translated into English by 3 different translators. The English translation I am using for this case study is by Patricia Crampton from 1977 published by Methuen under the title *Karlsson on the Roof*. The French translation from the Swedish is by Agneta Ségol and Marianne Ségol-Samoy and was published by

Hachette Livre in 2008 under the title *Karlsson sur le Toit*. Hachette published a previous translation by Sylvette Brisson-Lamy in 1990 under the title *Vic le Victorieux*.

I have chosen to examine only the issues of names and food in this case study as in my opinion they are the most obvious markers of Swedish culture in these books. In this case study I will be comparing translator strategies and their varying results looking for how they have (or have not) succeeded in retaining the Swedish-ness of the books for the child reader in the two target cultures.

### **Lotta**

The ten chapters that make up the English publication of *Lotta says NO!* were published in the original Swedish as *Barnen på Bråkmakergatan* or *The Children of Troublemaker Street*. The story opens with an introduction to everyone in the family by the story's narrator Mia-Maria, Lotta's sister (Mary-Lou in the English translation). Mia-Maria goes on to recount 10 stories about Lotta, her little sister. The character of Lotta is headstrong, stubborn and at times disobedient. Although there is no geographical reference to Sweden in the book apart from the street name in the opening pages, the names and food encountered in the story are typically Swedish.

### **Names**

The children in the story have very Swedish names. The English translator has adapted all the names except for the main character of Lotta by using either the closest form in the TL or changing the name completely. The German translator has retained all names and has used a form change to aid pronunciation where the Swedish 'j' is a 'y' sound as in Majken to Maiken.

The following shows the differences between the two target texts. If we look at the list of the names in the English translation there is not one single hint that these might be Swedish characters and that the story might be set in Sweden. While the German translation retains the names closely they could have adopted a more foreignising strategy by retaining the Swedish titles and adding a literal translation where necessary. Swedish and German are fairly closely related languages so I do not think retaining names would cause a problem for the child reader in the TC

Names taken from *Barnen på Bråkmakergatan* (Lindgren Boken Om Lotta På Bråkmakergatan), *Die Kinder aus Krachmacherstraße* (Lindgren and Dohrenburg) and *Lotta says NO!* (Lindgren and Geddes)

Swedish ST	German TT	English TT
Lotta	Lotta	Lotta
Mia-Maria	Mia-Maria	Mary-Lou
Jonas	Jonas	Joe
Mamma	Mama	Mummy
Pappa	Papa	Daddy
Tant Berg	Tant Berg	Mrs Berg
fru Fransson	Frau Fransson	Mrs Hill
Majken	Maiken	Maggie
Moster Kajse	Tante Kajse	Auntie Kate
Totte	Totte	Tommy
Anna-Klara	Anna-Klara	Anna
Mormor	Großmutter	Grandma
Morfar	Großvater	Grandpa

## Titles and Forms of Address

In Swedish there are specific titles to refer to certain family members. Terms of address such as ‘mamma’ and ‘pappa’ are not unrecognisable in English or in German and could have been retained.

‘Moster’ in ‘Moster Kajse’ refers to the fact that Kajse is their mother’s sister. It is rare nowadays for aunts to be addressed as aunt in Sweden. Usually they are addressed by their first name only. The title ‘moster’ only serves to make the distinction between a maternal or paternal aunt (moster or farster). So the translation could have been ‘Moster Kajse, mother’s sister Kajse’. Similarly, Morfar and Morfar refer to Lotta’s maternal grandparents. There is no natural way of making this distinction in either German or English but a possible solution would be to add a sentence about them to specify they are her mother’s parents. However, I think this slight loss in semantics is insignificant and results in a very minor loss for the child reader in terms of the story.

With other titles such as fru, German children could surely be credited for understanding that fru is the same as Frau so fru Fransson could have remained. At least the German translation retains the original Swedish family names and does not opt for a complete domesticating form-change like the English translation.

## Tricky Situations

In this story fru Fransson is a lady that comes over to help Lotta’s mother get the house ready for Christmas. In English she is rendered as Mrs. Hill. This is not an arbitrary decision on the part of the translator but a carefully thought out solution to a very specific problem. In order to understand this particular use of cultural adaption

we need to look at a whole passage from the original Swedish story. Sometimes meaning is not isolated in just words or sentences but woven into the very narrative. There is an interconnectedness of themes and ideas that run through the story and they need to be translated consistently.

One of the themes in this story is Lotta's streak of rebelliousness and her tendency to break the rules and defy authority. In the final chapter of the original Swedish entitled 'Vi har så roligt när det är jul' ("We have so much fun when it is Christmas"). Lotta insists on using the informal 'du' to address fru Fransson, which would be considered very disrespectful. In fact, Lotta's mother has told fru Fransson not to reply to Lotta if she does not address her appropriately. The correct way would be to say 'ni' or to use the full name, in this case 'fru Fransson'. In addition to this, Lotta has already been in trouble several times for saying 'fy, farao', a euphemism for 'fy, fan' which means 'Fie, Devil; and is regarded as a very strong swear word in Swedish. This occurs in a previous chapter entitled 'Lotta säger närapå svärord' ("Lotta nearly says a swear word").

The following exchange in Swedish involves Lotta once again addressing fru Fransson inappropriately and then making a play on words by combining fru Fransson's name with her favourite expression 'fy, farao'. (Fie, Pharaoh). The entire passage is copied below with my literal translation and the English translation by Tom Geddes follows. I have translated literally from the Swedish to illustrate the contrast between the original and the Geddes translation.

#### *Example 1: Lindgren ST*

Lotta tycker om att prata med fru Fransson och säger "du" åt henne, fast mamma säger att hon inte får. Lotta ska säga "fru Fransson", säger mamma. Fru Fransson tycker om att prata med Lotta, men mamma har sagt åt henne att hon inte ska svara

när Lotta säger "du" åt henne.

Den dan, när vi gjorde snögubben, då sa Lotta till fru Fransson när vi var inne och at frukost:

"Hej du, känn vad mina vantar är blöta!". Då svarade inte fru Fransson, och Lotta sa: "Har du sett våran snögubbe?"

Men fru Fransson svarade inte i all fall. Då blev Lotta tyst en lång stund, men sedan sa hon: "vad farao är du arg för, fru Fransson?"

Då sa mamma: "Lotta, du vet att du inte får säga 'farao' och inte 'du' åt fru Fransson."

"Då kan jag inte prata med henne alls", sa Lotta.

"fru Fransson sa att hon ville för allt i världen att Lotta skulle prata med henne och bad mamma att Lotta skulle få säga 'du' åt henne i alla fall. Och då skrattade mamma och sa att Lotta fick säga 'du'. "Och 'farao' också", sa Lotta. "Nej, inte 'farao', sa mamma. Sedan gick mamma ut, och då sa Lotta. "Jag vet vad jag gör. När jag menar 'farao' då säger jag 'Fransson'." Och sedan sa hon: "Fy Fransson, vad det är skojigt när det är jul." (Lindgren *Boken Om Lotta På Bråkmakargatan* 80-82)

### Example 1: My Literal Translation

Lotta likes to talk with fru Fransson and says 'du' to her, although mamma says that she must not. Lotta should say "fru Fransson," says mamma. Fru Fransson likes talking with Lotta, but mamma said to her that she shouldn't answer when Lotta says 'du' to her.

That day we made the snowman, Lotta said to fru Fransson when we were inside again eating breakfast "Hey, you, feel how my mittens are wet!". Then fru Fransson didn't answer and Lotta said: "Have you seen our snowman?"

But fru Fransson still didn't answer. Then Lotta went quiet for a long while, but then she said: "What in farao are you angry for, fru Fransson?". Then Mamma said:

"Lotta, you know that you shouldn't say 'farao' and you shouldn't say 'du' to fru Fransson".

"Then I can't talk to her at all", said Lotta.

Fru Fransson said that she wanted for all the world for Lotta to talk to her and asked mamma if Lotta could say 'du' to her. And then mamma laughed and said that Lotta could say 'du'.

"And say 'farao' too" said Lotta

"No, not 'farao' said mamma. Then mamma went out and then Lotta said:

"I know what I'll do. When I mean 'farao' then I'll say 'Fransson'. Because mamma likes it when I say 'Fransson'."

And then she said "Fie, Fransson, how fun it is at Christmas

### Example 1: Tom Geddes TT

Lotta likes talking to Mrs. Hill and calls her by her first name, even though Mummy says she shouldn't. Lotta should call her 'Mrs. Hill', Mummy says.

Mrs. Hill likes talking to Lotta, but Mummy says she shouldn't answer if Lotta doesn't call her Mrs. Hill properly.

The day we made the snowman, when we were back indoors eating our breakfast, Lotta said to Mrs. Hill, 'Hey, feel how wet my gloves are!'

When Mrs. Hill didn't answer, Lotta said, 'Have you seen our snowman?' 'But Mrs. Hill still didn't answer. Lotta was silent for a long time. And then she said, 'Hell, what are you so cross about, Mrs. Hill?'

Mummy said, 'Lotta, you know that you mustn't say "hell" and that you must use Mrs. Hill's name properly.'

'Well, I don't think I can talk to her at all, then,' said Lotta.

Mrs. Hill said that the last thing she wanted was Lotta not to talk to her, so she asked Mummy if Lotta could call her by her first name. At which Mummy laughed and agreed that Lotta could.

'And say "hell" too?' Lotta asked.

'No, not "hell", 'said Mummy.

When Mummy had gone out, Lotta said, 'I know what I'll do. When I mean "hell" I'll say "Hill". Because Mummy likes me saying, "Hill".'

Then she said, 'Oh, Hill, what fun it is at Christmas.'

(Lindgren and Geddes 77-78)

In the English translation Geddes has decided to retain the word play by substituting both the name and the swear word. He substitutes the linguistic and cultural custom of 'du' for calling someone by his or her first name, which is a neat equivalent. The function of the text is maintained and the passage remains a humorous and somewhat cheeky exchange that reflects both the nature of the character and the style of the author. As the translator has already chosen to substitute all Swedish names for English ones, the name Mrs. Hill is not out of place. By substituting the euphemism 'farao' for 'hell' Geddes has found a play on words that will work in exactly the same way as the source text.

However, I do think it would have been possible to offer the child reader a closer, more Swedish and more Lindgren-esque translation by using a more foreignising approach. I would prefer to see the translator retain the ST reference to 'du' and translate literally, as I have done with an added explanation for the reader in the TT. As Göte Klingberg states, an added explanation can never be too long. The text then might look like this and the addition (in italics) fits in seamlessly with the rest of the



literal translation.

### *Example 1: My Foreignised Translation*

*In Sweden, there are two ways of saying you - “du” and “nj”. It’s actually not polite for children to say “du” to adults. Lotta likes to talk with fru Fransson and says ‘du’ to her, although mamma says that she must not. Lotta should say “fru Fransson”, says mamma. Fru Fransson likes talking with Lotta, but mamma said to her that she shouldn’t answer when Lotta says ‘du’ to her.*

In this version the child reader gains an interesting fact about the Swedish language and culture as well as enjoying the original scenario as created by Astrid Lindgren.

As for substituting ‘fy, farao’ with hell, I think that another option might have been to use a Swedish name like ‘Hackmann’ and have ‘heck’ as the euphemism which matches the register of the source text more closely and still allows for the play on words (‘hell’ is not a euphemism and is often counted as a swear-word).

I would prefer to see a bolder and more foreignising approach that involves retaining the ST expression and translating it literally as done by the German translator. They have stayed close to the ST by translating ‘fy, farao’ as ‘pfui, pharao’ and thus the play on words remains the same. It seems that the English translator was concerned with the English-speaking child reader not being able to associate ‘pharaoh’ with a swear word or euphemism for a swear-word and wanted to make it more obvious to the child reader in the English TT. The German translator seems to have trusted the German child-reader to appreciate the play on words as it is in the ST, even though this expression is entirely foreign to the German reader.

The strategy used by English translator Geddes, where the point is clearly spelled out to aid comprehension for the child reader, is common when translating for children. I think the English child-reader would be more than capable of understanding that the

expression 'fy, farao' (or the English literal translation 'Fie, pharaoh') is taboo and that Lotta is being cheeky and smart when she says 'fy, Fransson'. If all the other Swedish cultural markers were retained in the TT then the expression 'fy, farao' or any literal rendering of it would not be out of place and be accepted as part of the foreignness or Swedish-ness of the story.

This is not the only occurrence of Lotta using this expression. As previously mentioned, in the chapter 'Lotta nearly says a swear word' the expression appears for the first time when Lotta is complaining about having herring to eat on a Sunday and exclaims "Strömming på en söndag....fy farao!". She repeats the word a few times and is reprimanded by her mother. At the end of the chapter, in a scene typical of Lindgren's humour, we find Lotta being read to by her grandmother. She is reading them stories from the Bible and they hear about a man called Joseph who had a ring from a pharaoh from Egypt. At hearing her grandmother say 'pharaoh', Lotta exclaims 'Uh oh Grandma - what did you just say now?'

Because the English translator decided to adapt 'fy, farao' and use 'hell' instead, this whole passage has to be adapted too. Instead of Joseph, they hear about Jonah and the Whale and Jonah crying out from the belly of hell. Lotta's reaction to her Grandmother saying a swear word is thus preserved in the TT.

While this is a clever substitution, I think it is unnecessary. The English translator could have retained the ST expression of 'fy, farao' by translating it literally as did the German translator and would not have been forced to make so many changes to the narrative. The benefit for the child reader of the TT is that they are credited with the ability to think and use their imagination and they also learn a bonafide Swedish expression. All that is required is an added sentence about the expression 'fy, farao' being a Swedish swear word.

## Geographical Place Names

Another example of what I consider to be an unnecessary adaptation in this story is the reference to the street on which Lotta lives - Krukmakargatan. Kruk refers to a specific kind of pottery and the name literally means Pottery maker Street. Lotta's father makes a joke and says that now there aren't any potters living there only troublemakers. He goes on to joke that they should call their street Troublemaker Street - in Swedish Bråkmakargatan.

Vi bor i ett gult hus vid en liten gata som heter Krukmakargatan. "Kanske det bodde krukmakare vid den här gatan för tiden bor här bara bråkmakare", säger pappa. "Jag tror vi tar och döper om gatan till Bråkmakargatan", säger han. (10)

### My literal translation

We live in a yellow house on a little street called Pottery maker Street. 'Maybe there were pottery makers living in this street once upon a time but nowadays there are only troublemakers', says pappa. "I think we will rename the street to Troublemaker Street", he says.

Tony Geddes the English translator has substituted Krukmakargatan or Pottery maker Street for Candlemaker Street presumably because we don't say Pottery maker Street in English and by using Candlemaker the joke can work in English as naturally as it does in Swedish. However, this reference to the street is the only geographical marker in the whole text and the only opportunity to make explicit the fact that this is a story set in Sweden. With the adaptation of the street name in the English target text, the story could be taking place anywhere. I think the original Swedish could have been retained with a corresponding translation close to my literal translation with an added sentence explaining the Swedish term. My added explanation appears below in italics.

We live in a yellow house on a little street called Krukmakargatan. *In Swedish krukmakar is a pottery maker and gatan means street.*

‘Maybe there were potters/pottery makers living in this street once upon a time, but nowadays there are only troublemakers’, pappa says.

In the German translation the street has been easily rendered as Krugmacherstraße and the new version becomes Krachmacherstraße. ‘Krach’ means row or ruckus and in the expression ‘Krach bekommen mit’ it means ‘to get into trouble with’, so this is a sound equivalent and provides a neat substitute for the play on words. While the use of ‘straße’ gives the TT a German sound, the character names have not been substituted for TC equivalents and so the translation on the whole still has somewhat of a Swedish feel to it, unlike the English where all Swedish elements are replaced.

This is a list of all other names in the story and their corresponding translation in German and in English. Again, we see how the English translation has either culturally adapted all the names leaving no sign that this is a Swedish story or opts for a name change for no obvious reason. The German translation opts for minimal form changes to aide pronunciation.

### *Miscellaneous Names*

Thing/object	Swedish		German		English	
Doll	Maud	Yvonne	Maud	Yvonne	Maud	Yvonne
	Marlene		Marlene		Marlaine	
Soft toy	Bamsen		Teddy		Teddy	
dog	Lukas		Lukas		Luke	
Cat	Murran		Mohrchen		Pussy	
Horse	Blacke		Blackie		Chestnut	

Of particular interest to me are the terms used for Lotta’s soft toy and the horse. These

terms have very interesting and specific meanings that would be lost if retained in the TT. “Bamsen” refers to Lotta’s cuddly toy. The word is used in Swedish to mean ‘bear’ and derives from the way a bear walks. “Blacke” does not mean black but is a word used to describe the colour of a wild horse. The colour can be anything from chestnut to roan. I feel that as it is difficult to retain these terms and convey their exact meaning, finding a standard equivalent is an acceptable strategy. However, I think that the child reader could benefit from retaining these terms as they are in the ST as this would give the translation a more Swedish feel. On the whole, I would say that if all primary cultural markers in the text are retained, then peripheral ones such as these may be substituted without being noticed.

In the next section I will examine how Swedish food has been translated into English and German and comment on the effect of this on the translation as a whole.

### **Food and Drink**

The food that features in the story is all typically Swedish. The English translator has used a variety of strategies to translate these items. He has mostly used substitution (finding an approximate equivalent in the TT) and hyponyms and has translated literally in only one instance. As with the translation of names, there are no food items that are instantly recognisable as being either Swedish or foreign in any way. All food references have been adapted for acceptability in the TT.

In the following table I have listed the few references to food with a literal translation followed by the German translation and the English Geddes translation. Of particular interest to me is the German translator’s decision to keep the name of the fish Lotta has for dinner but to substitute it for something presumably more common in

Germany. I prefer the English translator's strategy of using a hyponym (Fish instead of Perch) and describing the cooking process (in white sauce). I believe it would be possible to retain the Swedish term *stuvad aborre* and explain what it is. Both the German and English translations have opted to translate the very Swedish *sockerdricka* as lemonade.

**Figure 5 Food References in Lotta**

ST	Literal Translation (my own)	German translation (Dohrenburg)	English translation (Geddes)
karameller	boiled sweets	Bonbons	Sweets
chokladkarameller	chocolate sweets		Chocolates
våfflor	waffles	Waffeln	Waffles
stuvad aborre	Perch in white sauce	Heringe	Fish in white sauce
sockerdricker	Sugar drink (traditional Swedish drink)	Limonade	Lemonade

## Summary

The English translation of Lindgren's *Barnen på Bråkmakargatan* by Tom Geddes has been domesticated to such an extent that without the appearance of the author's name on the front cover, it would be impossible to know that this was in fact a Swedish book. While some of the charm of the narrative still holds, the quirky, unique style of Lindgren's own language is lost and the story seems bland and flavourless.

The story could be set anywhere, written by anyone, and readers could be forgiven for thinking that it is just another version of Dorothy Edwards' "My Naughty Little Sister" series.

If the names of the people and the street name had been kept, the story would already sound more Swedish. Interesting but peripheral words such as 'bamse' and 'blacke' could be substituted for TT equivalents with no extra loss for the child reader as they would have plenty of other references to Swedish culture. If we added to this the retention of Swedish food traditions such as *sockerdricka* and *stuvad ärtor* as well as Swedish customs such as saying "du" or Swedish expressions such as "fy, farao", then the reader in the TT would have no doubt at all that this is a very Swedish story, written by an iconic Swedish children's author. They would experience a little taste of Sweden, learn some interesting facts about Swedish culture and would be able to put another stamp in their imaginary reader's passport.

## Karlsson

The story of *Karlsson on the Roof* or *Lillebror och Karlsson på taket* (*Little Brother and Karlsson on the roof*) is set in Stockholm, Sweden and tells the story of a young boy who is befriended by a little man with a propeller on his back who can fly.

The Svantesson family is an ordinary family living in an ordinary house in an ordinary street in Stockholm. The character of Karlsson comes and seemingly creates chaos and trouble for Lillebror, the little boy in the story. Karlsson is rude, greedy, spoiled and demanding and yet he is Lillebror's saviour and seems to protect him and want the best for him. The story is considered a children's classic in Sweden, Germany and Russia, but remains mostly unknown elsewhere. The story of Karlsson is typical of Lindgren's child-centered view and reveals how many adults and other

figures of authority often fail to understand how children think and feel.

As with the story about Lotta, the principal cultural markers are characters' names, references to food and one or two geographical markers. Much of the charm of the story lies in Astrid Lindgren's humorous depiction of Karlsson himself - his language, made-up words and turn of phrases all due to Lindgren's creativity and uniqueness.

Three different translators have rendered the story into English. The English translations I am using for this case study are by Patricia Crampton from 1977 published by Methuen under the title *Karlsson on the Roof* and *Karlsson on the Roof* translated by Sarah Death in 2008 and published by Oxford University Press. The French translation from the Swedish is by Agn ta S gol and Marianne S gol-Samoy and was published by Hachette Livre in 2008 under the title *Karlsson sur le Toit*.

A previous translation by Sylvette Brisson-Lamy was published by Hachette in 1987 under the title *Vic le Victorieux* and was translated from Crampton's 1977 English translation. I believe the more recent translations were an attempt to modernise the existing translations and promote the book to a new readership.

I have limited my commentary to names, food and language quirks or Lindgren-isms. The purpose of the case study is to explore optimal translation choices to provide a more culture-rich experience for the child reader. I will also examine how the overall flavour of the translation can be influenced by a variety of factors. I will also look at how the domestication of a text is not limited to the handling of specific cultural terms but how suppressing the author's "voice" or intent is also a form of cultural filtering.



## Names

Figure 6 Names from Karlsson på Taket

Original	Sékol-Samoy (French)	Crampton (English)	Death (English )
Svantesson	Svantesson	Sanderson	Stevenson
Lillebror/Svante	Petit-Frère /Svante	Midge /Sandy	Smidge/Steven
Svante Svantesson	Svante Svantesson	Sandy Sanderson	Steven Stevenson
Betan	Britta	Barbara/Barbie	Sally
Bosse	Bo	Sebastian/Bass	Seb
Krister	Krister	Chris	Kris
Gunilla	Gunilla	Susanna	Jemima
Ricki	Ricki	Ricky	Ricky
Joffa	Joffa	Jeffy (dog)	Woof
Pelle	Per	Pete	Charlie
Gull-Fia	Fifille-Adorée	Sweetie-Pie	Sweetie-pie
Susann	Susann	Susanne	Suzy
Oskar	Oskar	Oscar	Oskar
Rulle	Roro	Rolly	Rollo
Fille	Lolo	Filly	Spike
fru Gustafsson	Mdme Gustafsson	Mrs. Johnson	Gustafson
Ahlberg	Ahlberg	Allen	Ahlberg
Kirre	Kirre	Cyril	Kevin
Staffan Ahlberg	Stefan Ahlberg	Stephen Allen	Simon Ahlberg
Bobby	Bobby	Bobby	Bobby
Stockholm	Stockholm	Stockholm	Stockholm
Malmö	Malmö	the country	Malmö
Göteborg	Göteborg	one town	Gothenburg
Eskilstuna	Eskilstuna	another (town)	Eskilstuna
Kungsholmen	Kungsholmen	King's Road	another part of town
Bimbo	Bibo	Bimbo	Bumble

### *Name Changes in the French Translation*

Out of the twenty-three names listed only six names have been substituted in the French TT and one has undergone a minor form change. Out of the six names that were changed from the Swedish original, three were substituted for other Swedish names.

Where possible, the French translators have retained all the names in their original

form. Most of the names that have undergone a change in the French TT are ones, which would clearly result in some confusion or misunderstanding for the French child reader as they closely resemble words in French. For example, the name 'Bosse' in Swedish is the same as the word 'bosse' in French meaning bump or hump. Similarly the Swedish name 'Pelle' reads as 'pelle' in French meaning shovel or spade. The two burglars, Rulle and Fille in Swedish become Roro and Lolo in the French TT. The Swedish name 'Fille' would be most certainly be read as 'fille' in French meaning 'girl'.

The other name changes are 'Betan' to 'Britta' and Bimbo to Bibo. Possible reasons for these changes are that Betan may sound similar to the French 'bête' meaning stupid or idiotic and Bimbo may be known by French readers from the English word Bimbo. There is one minor form change of Steffan to Stefan.

The French translators have made these changes to avoid inevitable misinterpretation. To compensate for these changes they have replaced the original names with other Swedish names, where possible, so there is no loss of the ST culture. For example, Betan to Britta, Pelle to Per and Bosse to Bo. All four geographical names retain their Swedish form even though Göteborg could be rendered as Gothembourg in French.

As a result of these decisions the cultural integrity of the ST remains intact and the child reader in the TC is still able to encounter Swedish characters.

### *Name Changes in the English Translation by Patricia Crampton*

This translator has clearly chosen to domesticate the names in the story, as much as possible. Out of the 23 names listed, Crampton has only retained 3 in their ST form; Bobby, Bimbo and Stockholm. It seems obvious that this is because Bobby and Bimbo are both English words and Stockholm is the same in English as it is in

Swedish. Crampton could safely keep these terms without compromising her approach of domesticating the story.

Three Swedish names undergo a form change to the English spelling; Oskar becomes Oscar, Susann gains an 'e' to form Susanne and Ricki becomes Ricky. These spelling patterns would be more familiar to the English child-reader, although I hardly think an English-speaking child would struggle to pronounce or accept any of these names in their Swedish form. Crampton seems to be aiming for consistency in her domesticating approach. All the other names are substituted for English ones. Crampton has attempted to remain close to the ST where possible by choosing names that are a direct equivalent such as Pete for Pelle (Pelle is a pet name for Per or Peter).

Of particular interest to me is the decision to completely omit the names of the other Swedish towns such as Malmö, Gothenburg and Eskilstuna. A reason for this could be that the retention of these place names would give the story a decisively more Swedish flavour and thus breaking with Crampton's overall approach of domesticating.

The other place name, Kungsholmen (King's Island) has been translated as King's Road. Kungsholmen is a rather well-to-do neighbourhood in Stockholm and Crampton's King's Road is a clever equivalent as the King's Road in London is also considered a wealthy area. Crampton's strategy of finding a close cultural equivalent is in keeping with her overall domesticating approach. However, this story is not set in London and so this very English-sounding place name seems out of place in a story that is set in Sweden. The authorial intention to describe a typically Swedish family, living in Sweden is compromised by this TC place name.

It is possible that Crampton thought that as these Swedish place names would be unknown to the child-reader of the TT they would not be missed.

### *Name Changes in the English Translation by Sarah Death*

Close analysis of the translations of names in this version reveal inconsistency and provide very little valid reason for changes made. Out of the 23 names listed only 6 names have been retained exactly as they appear in the Swedish. (Note in the French version only 6 were not changed!). The translator alternates between total retention, total substitution and what I call ‘neither here nor there’. There is one instance of omission.

#### Total Retention

Ahlberg  
Stockholm  
Malmo  
Eskilstuna  
Bobby  
Oskar

It is clear that the geographical place names were retained as no other equivalent exists in English. Bobby is already an English name and therefore presents no problem and can therefore be kept. As for Ahlberg, I cannot think of a reason for why this was kept while other Swedish names such as Gunilla or Svante were substituted. For some reason Oskar was retained with the K. If the translator’s aim was to domesticate the translation then the K might have substituted for C.

#### Total substitution

Svante Svantesson to Steven Stevenson  
Betan to Sally

Bosse to Seb  
Gunilla to Jemima  
Rulle to Rollo  
Fille to Spike  
Pelle to Charlie  
Joffa to Woof  
Kirre to Kevin  
Bibo to Bumble  
Göteborg to Gothenburg

Unlike the French where retention would have clearly caused a misunderstanding, the only motivation I can see for these changes seems to be to domesticate the text and make it sound more English.

With the exception of the name Bosse which might be associated with the word bossy in English, the other names do not present any obvious problems to the child reader in the TT.

However, if we assume that the translator's general approach was to domesticate the text then the mixed strategy approach of substitution, form change and retention of the next group of names is perplexing. The names in this next set have undergone changes that result in no significant gain for the TT (in terms of domestication) and unnecessary loss for the ST. One wonders if the translator had thought about a general strategy or skopos at all?

#### Neither here nor there

Gustafsson to Gustafson  
Krister to Kris  
Steffan Ahlberg to Simon Ahlberg  
Ricki to Ricky  
Susann to Susi

This might be an attempt by the translator to sit on the fence and compromise. This would explain the translator substituting Svante Svantesson for Steven Stevenson. She

domesticates the name but retains the Swedish custom. However, the question must be asked why the translator feels that the child reader of the TT can accept Gustafson and not Svantesson. Or why the translator feels that one letter such as 's' can make such a difference. Just as inconsistent and puzzling is the translator's decision to retain place names such as Eskilstuna and completely omit Kungsholmen, rendering it as 'another part of town'.

The overall result is a strange mish mash of names that contradict the fact that the story is clearly set in Sweden. With no real domesticating gain - what then was the point? The translator would have done better to retain as much as possible in order to give the child reader in the TT the taste of Sweden.

### References to Food

As previously mentioned, references to food in children's literature can fulfill a specific purpose. Food can be used to evoke a sense of well-being, abundance and memories of happy childhood days or conversely they can communicate a sense of hardship or unhappiness. Food in Astrid Lindgren's stories can play such roles and the few references to food that we encounter in *Karlsson on the Roof* do convey a sense of childhood but more interestingly they also reveal some Swedish traditions. I will now consider how much of Sweden and Lindgren has been retained in the three translations by Ségol and Ségol-Samoy, Crampton and Death. Have opportunities to share Swedish traditions been maximised in the TT?

Figure 7 Food in Karlsson på Taket

Swedish	Word for Word translation	French	English Crampton	English Death
Ch. 2 p 23 svaga oset av nystekta köttbullar	faint smell of fried meatballs	une odeur de boulettes de viande	faint whiff of freshly fried meat balls	first waft of frying meatballs
<p>This has been translated with a direct equivalent in all three TT's. As köttbullar are a Swedish staple it may have been more interesting to retain the Swedish term and then give the cultural equivalent in an added explanation.</p> <p>Just then Lillebror noticed the faint smell of fried <i>köttbullar</i> - <i>meatballs</i>.</p>				
Ch. 2 p 24 ärter och plättar	Pea soup and pancakes	la soupe de pois et les crêpes	supper	pancakes
<p>Only the French translator has retained the original food reference by translating it. Crampton has substituted it with the general term <i>supper</i> and Sarah Death has omitted the pea soup. These omissions and changes in both English TT's are probably due to the rather strange and unfamiliar combination of pea soup and pancakes. Although the French retains the reference it gives no explanation of this. It is Swedish tradition to eat pea soup and pancakes on Thursdays. All three TT's might have retained the reference with an added explanation.</p> <p>"Please Mamma, Can Krister and Gunilla have some pea-soup and pancakes too?" <i>In Sweden everyone has pea soup and pancakes on Thursday. It's an old tradition.</i></p>				
Ch. 4 p50 varm choklad och färska bullar åt honom  kanelbullar	hot chocolate and freshly baked buns  cinnamon buns	chocolat chaud et des brioches  brioches à la cannelle	hot chocolate and fresh buns  cinnamon buns	hot chocolate and fresh buns  cinnamon buns
<p>All three TT's have retained the reference and translated directly. This seems to be a sound strategy and the word <i>bullar</i>, meaning buns, does not need to be retained in the Swedish as it is a standard word.</p>				
Ch. 4 p 56 mer än bara en massa tårta och rätt många kakor och fullt med choklad och en hel hoper karameller	more than a mass of cakes and a good many biscuits and filled with chocolate and a whole bunch of sweets	du gâteau à la crème, quelques biscuits, beaucoup de chocolat et pas mal de bonbons	a heap of tarts and a lot of biscuits and plenty of chocolate and a great pile of toffees	lots of cake and plenty of biscuits and oodles of chocolate and a whole pile of sweets
<p>Here the French TT seems to have domesticated the ST not only by adding gâteau à la crème to make it sound more French but by modifying the quantifiers in the TT. <i>A mass of cake</i> becomes <i>some cream cake</i>, <i>a good many biscuits</i> becomes <i>some biscuits</i>. This may be a didactic approach to avoid influencing the French child reader. These changes may seem</p>				

insignificant but I would argue that Karlsson's greediness - typical of his character - is lost. The intent of the author to portray Karlsson in this way is lost.				
Ch. 4 p57 Lillebror tog ett par mandelmusslor från kaffebrickan	Little Brother took a couple of almond clams from the coffee tray	Petit-Frère attrapa quelques biscuits aux amandes en passant	Midge took a couple of macaroons off the coffee table	Smidge took a couple of almond cookies from the coffee tray
<p>Mandelmusslor, literally almond clams, are almond cream tartlets with a berry sauce. This is a very traditional Swedish dessert. Crampton has substituted this reference with macaroons, which can also be made from almonds. While the French translators and Sarah Death have retained the direct reference to almond they have substituted the type of food for a biscuit or cookie.</p> <p>I feel that this is another missed opportunity to share a Swedish tradition with the child reader in the TC. If the translator does not wish retain <i>mandelmusslor</i> and insert an added explanation to the TT then perhaps it would be enough to translate <i>mandelmusslor</i> as almond cream tartlets which would be more accurate than macaroons or cookies.</p>				
Ch. 4 p65  geléhallon	  jelly raspberries	  de la guimauve	  raspberry jellies	  raspberry jelly sweets
<p>The English translators have rendered this term with an exact English equivalent that may or may not be familiar to readers in the TC. The French translators have substituted the term for <i>guimauve</i> or marshmallow, which is a completely different type of confectionary. <i>Geléhallon</i> are typical Swedish sweets but they are not unique to Sweden. If other, more significantly cultural terms are retained in the TT then this small substitution does not affect the overall tone of the TT.</p>				
Ch. 5p79 korv och potatis	sausage and potato	la saucisse et les pommes de terre	sausage and mash	sausage and mash
<p>Although sausage and potato is a fairly standard meal in Europe and should not cause too many problems in translation. There is no mention in the ST about how the potato has been prepared and it is likely that is just referring to boiled potatoes. I feel that both English translators have unnecessarily domesticated this food reference by translating it as sausage and mash, which is a typically English combination.</p>				
Ch. 5 p83  falukorv	  falukorv	  une tranche de saucisse	  sausage	  Sausage
Ch. 8 p152  smörgåsar med skinka och ost på och en hel massa kakor	  open sandwiches with ham and cheese and a whole bunch of biscuits	  sandwichs au jambon et au fromage et plein de biscuits	  ham and cheese sandwiches and masses of biscuits.	  ham and cheese sandwiches and lots of cakes and biscuits.



I think that *smörgåsar* could be rendered in French as *tartine* as it does not have a piece of bread on top like a sandwich. The term open sandwich does exist in English and might have been used here. Ideally I would like to see the term *smörgåsar* retained and an added explanation given to the child reader.

### Lindgren's Neologisms and Play on Words

As previously mentioned one of the many charms of Astrid's Lindgren's books for children, is the way in which she plays with language through her characters and story telling. In the story of Lotta we saw how Lotta's mischievous came through when she refuses to address fru Fransson appropriately and invents her own swear word - fy, Fransson!

In the story of Karlsson, Lindgren's playfulness and creativity are no less present. I will now examine how the three translators, Ségol, Ségol-Samoy, Crampton and Death have dealt with these Lindgrenisms. What were the possible reasons for their decisions and how have these decisions impacted on the child-reader in the TT? Is there enough of Lindgren left in the text to share with the reader in the TC?

Figure 8 Non-standard Language in *Karlsson på Taket*

original	Direct Translation	French	Crampton	Death
ch1 p8 Hejsan hoppsan	Hello there, whoops!	Tiens! T'es là, toi?  Je te salue	heysan hoppsan	heysan hopsan
As this is Karlsson's catchphrase, the English translators have done well to retain it. I note that Sarah Death makes a small form change and renders <i>hoppsan</i> with a single 'p'. Neither add any explanation, probably because it is clear from the context in which it is used throughout the story that this is Karlsson's particular way of greeting Lillebror. The French translators have come up with a substitute, which is not even close to the Swedish meaning. If they wanted to translate it into equivalent French they might have used less conventional French phrasing and tried something like "Coucou, houp-là".				
Ch. 3 p40  Jag är inte mé	I'm not participating (childish expression)	je ne joue plus	I'm not staying	count me out
Here I think only the French TT conveys the childishness of Karlsson's words here with <i>je ne joue plus</i> . In the English TT's this could have been rendered as <i>I'm not playing</i>				
ch3 p42  så ska jag nog filura ut nånting. Världen ns bästa filurare.  filurat	I'll probably filura out something. World's best filurare  filured	je vais inventer un truc astucieux  Le meilleur astucieur du monde  Astucié	ill figure something out  world's best figurer	ill jiggery-poke something out  The world's best jiggery-pokerer  jiggery-poked
The word <i>filura</i> and its other derivatives are all neologisms created by Lindgren and are possibly derived from the Swedish word <i>filur</i> , which means sly dog or dodger. Karlsson uses it here in the sense of making mischief or playing tricks. The French translators have done well to find an equivalent in 'astucieux', which allows them to invent more derivatives - astucieur, astucié. I think 'astucieux' with its connotations of sly (rusé and malin) are close enough to the meaning intended by Lindgren. Perhaps the playfulness of <i>filura</i> is lost. Patricia Crampton seems to have opted for a word that resembles <i>filura</i> and that can easily slot into the same syntax as the ST. I think she has lost the original meaning, creativity and playfulness of the ST. Conversely, Sarah Death has thought of a more playful and creative way to solve this with by using the word <i>jiggery-poke</i> derived from jiggery-pokery. She has also kept the meaning of the ST. This invention also allows her to use the word again later in the text. As we have seen in <i>Lotta</i> , Lindgren's play on words often reoccur through the story and Sarah Death is able to retain this in her translation.				
ch6 p114  Ch. 6 p114 Spulle, ett röke	Spulle, a rook!  He meant Rulle, a spook!	Au fantôme, il y a un secours!  Il avait bien sûr voulu dire	Golly, a roast  He meant 'Rolly, a	Gollo, it's a roast!  He meant 'Rollo, it's a ghost'.

Han menade 'Rulle, ett spöke'		'Au secours, il y a un fantôme'	ghost'.	
I think all three translations have successfully solved the issue of translating this spoonerism from the ST. I particularly like the way the French translators have by-passed the problem of using the name and the equivalent word for ghost by replacing the name (which is spoken as an interjection here) - for another interjection. They could have chosen to use the same model by translating as "Foro, un rantôme" but I think the insertion of 'au secours' results in a creative and comical mix-up, which means the function of the ST has been retained and the child reader in the French TT can fully enjoy Lindgren's humour. In keeping with my preference to retain names in the original, my own English translation of this spoonerism shows that it is possible.				
Ch. 7 p118 Karlsson trollar med filurhunden Ahlberg	Karlsson conjured with filur hound Ahlberg	Karlsson fait de la magie avec Ahlberg le chien savant	Karlsson puts a spell on Allen  Allen the trick dog	Karlsson does magic with a jiggeryhound
This is the second occurrence of Lindgren's word <i>filura</i> and now she uses it to describe what happens when Karlsson gets together with Ahlberg the dog. The word <i>filurhunden</i> appears both in the chapter title and in the chapter itself. Only Sarah Death was able to use the same word as she used before and she translates <i>filurhunden</i> as jiggeryhound. Again, Death keeps the humour and creativity intact as well as the repetitive style of the term in the ST. The French translation chooses not to repeat the use of 'astucieux' and translate it as <i>le chien savant</i> . Could they perhaps have tried "Ahlberg, l'astus-chien"? Patricia Crampton also uses a different word and like the French translation, hers loses the clever way that Lindgren has carried on the joke, if you like.				
ch8 p141  Jag ska också resa till <i>min</i> mormor. Hon är mycket mormorigare än din.	I will also travel to my grandmother. She is much more grandmotherlier than yours.	<i>Moi</i> je vais chez <i>ma</i> grandmère et elle et beaucoup plus grand-mère que la tienne.	I shall be going to <i>my</i> granny, too. She's much grannier than yours.	<i>I'm</i> going to <i>my</i> granny's too. She's much grannier than yours.
In the Swedish <i>mormorigare</i> is a made-up word that Karlsson uses. It is typical of the charming way in which children tend to overgeneralise grammatical rules. Lindgren's Karlsson is indeed childish at times as he sulks and complains and stamps his foot. This made-up word is typical of Karlsson. I have translated it as 'grandmotherlier' as I think this is close to Lindgren's <i>mormorigare</i> and also retains the same function as the original word in the ST. Both the English versions have opted to use the word 'granny' for 'mormor' probably because it was easier to form a comparative adjective by adding the suffix 'ier'. The French translators have used a standard French method of using a noun as an adjective and have not taken the opportunity of inventing a word. They could have picked a common suffix in French such as 'euse' or 'ique' to form 'grandmereuse' or 'grandmerique'. This would have emphasised the same childish habit of overgeneralising thus retaining the ST function of the word.				

## Observations

Overall the three translators have consistently used translation strategies such as

substitution, omission and hyponymy to deal with the issues examined in this case study. In places they have also used the strategy of domestication to align the text more with the TC. I feel that opportunities to share the cultural specificity of the text were not exploited and so the child reader in both the French TT and the English TT's have missed out on learning something about Swedish culture. In addition to this, some of the authorial intent has been lost.

The first and most obvious cultural markers in this text come from the names of the characters and a few place names. The French text has been most consistent and successful in retaining the names for the French child-reader, whereas both English texts have opted for cultural substitution. In the French translation there are valid or transparent reasons for any substitutions that occur and the reader is left in doubt that this is very much a Swedish story with Swedish characters. Although Crampton's translation retains two geographical references to Sweden, all other names have been domesticated, in order to be more aligned with the TC or omitted altogether.

The result is a story that is set in Stockholm, Sweden but that has a decidedly English flavour. Sarah Death's translation reveals inconsistency when dealing with names and it is hard to see the motivation for some trivial changes she has made.

Lindgren wished to depict an everyday Swedish family. The use of food was one of the ways in which she attempted to do this. If we look at how the three translations have handled this issue we can see that while all three translators have translated food items as closely as possible, none of them have taken the opportunity to enlighten the child-reader in the TC about Swedish food traditions. Is there a reluctance to include education in the skopos when translating for children?

It is interesting to note that when it comes to style and language only the translation by Sarah Death seems to have consistently attempted to retain Astrid Lindgren's

creativity and word play. As we have seen previously in this chapter, the French translators have tended to opt for standardised forms and seem to be less inclined to present unusual words or non-standard language. This particular TT illustrates the general reluctance of French writers to depart from the standard form.

The approaches observed in this case study on Astrid Lindgren's *Lotta* and *Karlsson* are consistent with my observations on the Harry Potter series. They confirm that indeed current norms when translating for children do reflect a domesticating approach and the desire to bring the ST closer to the TC for the benefit of the child-reader. Furthermore, these case-studies reveal the lack of skopos or purpose to translate for children to make them more aware of a cultural other. We have seen many missed opportunities where the retention of a ST term along with the addition of a brief intertextual explanation would have provided the child-reader in the TC with a more culturally rich experience.

### Implications

We have also seen that the approach of domestication in the interests of the child-reader is not limited to culture-specific words or concepts but can also manifest itself in the language style or syntax itself. Translating 'hejsan hoppsan' as 'tiens, t'es là toi' is a form of domestication. We can say that choosing to render the imaginative and unique 'filurhunden' as trick dog is a kind of *non-foreignisation*. In this case, Sarah Death's bolder and more creative *jiggeryhound* can be described as non-domestication or foreignisation.

When looking at the three translations of *Karlsson on the Roof* it seems to me that although Sarah Death's translation of names was inconsistent, when I consider all her other choices the resulting TT is the least domesticated. It is important to look at the

text as a whole and consider the overall effect of the translator's decisions. A translator may retain all the names but domesticate or standardise the language itself so that the overall feel of the TT is still more typical of the TC than the SC.

The following excerpt from *Karlsson on the Roof* provides a good example of how multiple factors can have a significant influence on the overall tone of the TT.

Here is the delightful passage in Swedish followed by my own direct translation and then the versions by Ségol and Ségol-Samoy, Crampton and then Sarah Death.

#### **Example 1: Lindgren ST**

- Mamma, jag är ju född här i Stockholm, sa Lillebror.
  - Ja, visst är du det, sa mamma.
  - Men Bosse och Bettan, dom är födda i Malmö?
  - Ja, det är dom.
  - Och du, pappa, du är född i Göteborg, har du sagt.
  - Ja, jag är Göteborgsunge, sa pappa.
  - Och vad är du född, mamma?
  - I Eskilstuna, sa mamma.
- Lillebror slog häftigt armarna om halsen på henne.
- Det vat väl en fenominal tur, att vi träffades allihop! (Lindgren *Lillebror Och Karlsson På Taket*)

#### **Example 1: French TT**

- Dis Maman, moi je suis né à Stockholm alors que Bo et Britta sont nés à Malmö, fit remarquer Petit-Frère.
- Oui, c'est vrai.
- Et toi, papa, tu m'as bien dit que tu étais né à Göteborg?
- Oui, je suis un vrai gamin de Göteborg, confirma papa.
- Toi, maman, tu es née où?
- À Eskilstuna.
- Petit-Frère l'embrassa en s'exclamant:
- Quelle chance quand-même qu'on se soit rencontrés! (Lindgren, Ségol and Ségol-Samoy)

#### **Example 1: Crampton TT**

"Mummy, was I born here in Stockholm?" said Midge.

“Yes, of course you were,” said Mummy.  
 “But Bass and Barbie were born in the country, weren’t they?”  
 “Yes, they were.”  
 “And you, Daddy, you were born in one town, and Mummy in another.”  
 “That’s right,” said his father.  
 Midge flung his arms round his mother’s neck.  
 “Wasn’t it awfully lucky that we all met each other!” (Lindgren and Crampton)

### Example 1: Death TT

“Mum, I was born in Stockholm, wasn’t I”, asked Smidge.  
 “You certainly were,” said Mum.  
 “But Seb and Sally, they were born in Malmö?”  
 “Yes they were.”  
 “And you, Dad, you were born in Gothenburg, you said.”  
 “Yes, I’m a Gothenburg boy,” said Dad.  
 “And where were you born, Mum?”  
 “In Eskilstuna,” said Mum.  
 Smidge threw his arms around her neck.  
 “Well, what astronomically good luck that we all met up!” (Lindgren and Death)

The French translators keep the Swedish place names but domesticate the phrasing by standardizing the speech. Crampton’s version is the least appealing due to both her domestication of the names and her omission of the place names. She also domesticates by rendering *fenominal tur* or *phenomenal luck* as ‘awfully lucky’. Sarah Death translates as I have done, almost word for word and only substitutes ‘fenominal’ (phenomenal) for astronomical. Even though she has domesticated the names the overall TT has a much more Swedish and Lindgren-esque feel than the other versions.

## Experimentations

It is possible for translators for children to have a cultural skopos in mind and to aim for a TT that gives the child-reader a sense of the other in every way possible. I have taken the above passages by Sarah Death and Ségol-Samoy and have made several changes in order to illustrate this point.

In both my versions I have retained all the original names. I would have already explained that Lillebror means Little Brother or Petit Frère. In my English version I have also retained the syntax of the third line (italicized), although it is not typical of the English language. In the French version I have retained the Swedish syntax of the fourth line, which is not typical in French.

### Example 1: My English Non-domesticated Version

“Mama - was I born here in Stockholm?”, said Lillebror  
“Yes, you sure were”, said mama.  
*“But Bosse and Bettan, they were born in Malmö?”*  
“Yes, they were”.  
“And you, papa, you were born in Göteborg, you said”  
“Yes, I’m a Göteborg’s boy”, said papa  
“And where were you born, mama?”  
“In Eskilstuna”, said mama.  
Lillebror threw his arms around her neck.  
“That was phenomenal luck then that we all met”.

### Example 1: My French Non-domesticated Version

Maman, moi ,je suis né à Stockholm? - dit Lillebror.  
Oui, bien sûr - dit maman  
et Bo et Britta sont nés à Malmö?  
Oui, c’est ça  
*Et toi, papa, tu étais né à Göteborg, tu as dit*  
*Oui, je suis un garçon de Göteborg, dit papa.*  
Et toi, maman, tu es née où?  
À Eskilstuna.  
Lillebror jeta ses bras autour de son cou.  
Quelle chance phénoménale quand-même qu’on se soit rencontrés!



## Summary

In both my versions I have kept the exchange as close to the original as possible. The child-reader is given the opportunity to encounter not only Swedish names but a Swedish syntax. The overall result is that Lillebror's sweet exchange with his parents remains Swedish. Yet I declare there is no loss of comprehension for the child-reader in either TC. However, without actually testing children's reactions to the different versions, it is difficult to draw solid conclusions about the readability of the texts.

To conclude, the translations of Astrid Lindgren's *Lotta* and *Karlsson on the Roof* have been domesticated to such an extent that there is very little of Lindgren's Sweden left. Any opportunity for the child reader in the TT to become acquainted with Sweden and to enjoy the humour and creativity of Sweden's most celebrated child author as she would have intended is passed by.

Is it possible to retain the cultural flavour, the humour and tone intended by the author and to produce a non-domesticated translation of a children's story whilst ensuring readability and comprehension for the child reader? I think it is and have attempted to demonstrate this with my alternative options detailed in this chapter.

In the next and final chapter I will translate larger excerpts and chapters from a well-known French children's series - *Le Petit Nicolas*. I will attempt to translate using a non-domesticating approach with the skopos or purpose of retaining as much of the French culture as possible in order to give the child reader of the English TT a truly French experience.

## 4 AN EXPERIMENT IN FOREIGNISING TRANSLATION FOR CHILDREN

### Joindre le geste à la parole

Previously I observed how theories of foreignisation in translation studies have traditionally been rather abstract in nature. I also drew attention to the underuse of the skopos theory when translating for children, even after its dissemination in the 1980's urged translators generally to think harder about issues of purpose.

In this chapter I will attempt to marry these two theories in a practical exercise to produce a foreignised translation for children. To provide a contrast between my own approach and that of a more traditional domesticating approach I will also include analysis and comment on Anthea Bell's translations of the same series.

The limitations of this exercise lie in the absence of any formal child response to the resulting translation. Due to the limited scope of this project, any feedback from children will be presented merely informally and anecdotally in my concluding remarks. I would recommend further research of this kind into child responses to contrasting translations.

The texts in question are two chapters taken from 2 different volumes of *Le Petit Nicolas* series by Sempé and Goscinny, published in 1959. The volumes are *Le Petit Nicolas* and *Les récrés du Petit Nicolas*.

The texts are set out as followed; the first text is Chapter 3, taken from the first volume *Le Petit Nicolas*. (Sempé *Le Petit Nicolas*) I have dissected the chapter into 5 sections presenting first Anthea Bell's translation followed by the ST in French with the 'hot spots' highlighted. My own version follows last with comments on why I have made certain choices.

After this, comes the second excerpt, which is taken from Volume 2, *Les récrés du Petit Nicolas*. (Sempé *Les Récrés Du Petit Nicolas*) This is presented as a longer extract of 4 pages intended to show that a judicious non-domesticating strategy seldom produces insurmountable difficulties for a target reader.

Although I have not sourced any reference to Anthea Bell discussing her approach when translating these stories, it is possible that one of her overall strategies was to use the model of an English school story with its accompanying vocabulary, register and idioms. Note names such as *Old Spuds*, *Cuthbert*, *Mr Goodman* and terms such as *Head (headmaster)*, *write lines*, *boy* (as a way to address pupils).

In addition to this, Bell has opted for particularly English idioms to render some of the French. For example, "stiff upper lip," "in all my born days," "haven't the faintest idea," "all of a dither." Although she has not re-localised the story and has retained French geographical place names, monetary units and most food references the overall effect is a very English sounding text.

The stories were originally published in French in 1959. Reading the French today, I do not find the language dated colloquially or idiomatically. French words in the ST like *chouette* and *drôlement* are still widely used today and not considered to be old-fashioned but just polite. It is therefore surprising to me that Anthea Bell's translation, published in 2005, should contain markedly old-fashioned terms such as *gosh*,

*perfectly still, very well, terrific, no end of fun, terribly unfair, we aren't all that mad about him, trying to play up to him.*

If the ST had contained obviously dated language that specifically held the story in a certain era then Bell's approach would be understandable. Apart from the names of the children, I can find no term in the ST that is considered out-dated today. Even idiomatic expressions such as *nom d'un chien* or *zut* are still used. Just to clarify, I consider French expressions such as *ciel* (as an interjection) or *sacré bleu*, *bigre* or *saperlipopette* to be dated. The result of Bell's use of dated language is that the text sounds somewhat like an Enid Blyton school story. This is, in my opinion, another form of domestication.

My own translation was carried out using guidelines that I set myself using the skopos theory and following the specific skopos I had chosen for myself. By keeping the objectives or skopos in mind and using my intended approach as a guide I can justify my choices and select the appropriate strategy. Here I recall the words of Vermeer from Chapter 1 when he defines the use of skopos, saying

What the Skopos states is that one must translate, consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case. (182)

In this instance my principle, formulated in Skopos 2, is based on beliefs on what the child reader can manage in terms of 'otherness' and the importance of opening up new cultures to the child reader and 'sending them abroad'.

I have made the distinction between approach and strategies in order to be more specific about my translation choices. The approach is the umbrella strategy and the strategies themselves are specific actions taken to achieve the objectives. Where there is conflict of interest, my first skopos takes priority.

## Applying My Chosen Skopoi

These are the guidelines or skopos by which I will translate the excerpts from the series *Le Petit Nicolas*. My overall approach can be described as foreignising or non-domesticating. It assumes that the cultural features of the ST are significant and generally worth retaining.

### SKOPOS 1

Produce a TT that is still reads fluently and comprehensibly to the child reader whilst maintaining the humour and charm of the ST.

### APPROACH

Make only forced changes that would otherwise affect comprehension

### STRATEGIES

Omission, ,insertion, explicitaion, Antonymy, deletion

### SKOPOS 2

Provide a cultural experience FOR child readers of the TT so that they are under no doubt that this is a French story set in France with French children. The child reader of the TT will sense that the narrator is a French boy, will learn some details about school life in France and will sense through the language style and selected vocabulary that this is not an English story.

### APPROACH

Avoid using obvious cultural equivalents where possible. Limit standardisation of the text and retain where possible French syntax and style, as long as this does not affect Skopos 1

### STRATEGIES

Retention, calque  
added explanation,

### Excerpt 1: *Le Petit Nicolas* Chapter 3: Le Bouillon

#### Anthea Bell Translation. *Nicholas* Chapter 1 : Old Spuds Section 1

Our teacher was not at school today. We were standing in line in the playground ready to go into our classroom when Mr Goodman, one of the other teachers, came and told us, “Your teacher is away today, ill.”

So Mr Goodman took us all to our classroom. We call him Old Spuds, though not to his face, of course. We call him Old Spuds because he is always saying, “Boy, look me in the eye !” and potatoes have eyes. No, I didn’t get it at first either, it was some of the older boys who explained it to me. Old Spuds has a big moustache and he is very strict ;it’s no good trying to play him up. So we were sorry he was going to look after us, but luckily when we got into our classroom he said, “I can’t stay, I have some work to do with the Head. Now, boys, look me in the eye and promise to behave.” So we all looked him in the eye and promised to behave. We nearly always do behave, anyway (17).

#### Source Text *Le Petit Nicolas* Chapter 3: Le Bouillon Section 1

##### 3. Le Bouillon

Aujourd'hui, à l'école, la maîtresse a manqué. Nous étions dans la cour, en rangs, pour entrer en classe, quand le surveillant nous a dit : « Votre maîtresse est malade, aujourd'hui. »

Et puis, monsieur Dubon, le surveillant, nous a conduits en classe. Le surveillant, on

l'appelle le Bouillon, quand il n'est pas là, bien sûr. On l'appelle comme ça, parce qu'il dit tout le temps : « Regardez-moi dans les yeux », et dans le bouillon il y a des yeux. Moi non plus je n'avais pas compris tout de suite, c'est des grands qui me l'ont expliqué. Le Bouillon a une grosse moustache et il punit souvent, avec lui, il ne faut pas rigoler. C'est pour ça qu'on était embêtés qu'il vienne nous surveiller, mais, heureusement, en arrivant en classe, il nous a dit : « Je ne peux pas rester avec vous, je dois travailler avec monsieur le Directeur, alors, regardez-moi dans les yeux et promettez-moi d'être sages. » Tous nos tas d'yeux ont regardé dans les siens et on a promis. D'ailleurs, nous sommes toujours assez sages. (22)

### **My Translation *Little Nicolas* Chapter 3 : Le Bouillon or Broth Eyes ! Section 1**

Today, at school, the teacher was away.

We were lined up in the playground to go into class when the *surveillant* said to us “Your teacher is sick today”.

And then Monsieur Dubon, the *surveillant*, led us into class. Do you know what that is? It means supervisor and it's a kind of teacher but they're not really a teacher and they are on playground duty and make sure you are behaving yourself and get to school on time. We call our supervisor Le Bouillon, not when he's there though.

Bouillon means broth like chicken broth. We call him that because he is always saying “Look me in the eye” and when the broth has round blobs of fat floating on it, that's called the eyes. No, I didn't get it straight away either – the older kids explained it to me.

Le Bouillon has got a big moustache and he often punishes us – you mustn't muck around with him. That's why we were annoyed when he came to supervise us but luckily when we got to class he said to us "I can't stay with you, I've got to work with Monsieur le Directeur (that means the principal<sup>1</sup>, by the way) –so he says look me in the eye and promise to be good. Our whole load of eyes looked into his and we promised. Anyway, we're always quite good.

### Analysis

In this opening section the most obvious differences between my translation and that of Bell's is the retention of culture-specific terms from the ST. Firstly, following skopos 2, I have opted to retain the name 'Monsieur Dubon'. In my opinion this name is unlikely to hinder comprehension for the reader of the TT so my skopos 1 is not affected. Anthea Bell has chosen to translate this as Mr Goodman, which is a sound equivalent. Still in accordance with both my skopoi, I have retained the French term 'surveillant' and have inserted an added explanation so that it fits easily into the story. I have italicised the term to indicate that it is a foreign term from the ST. Anthea Bell has omitted this term in her TT and has substituted it with 'teacher'. In addition to this I have retained the ST nickname 'Le Bouillon' and have added my own translation as an added explanation. Here too my explanation fits easily into the narrative.

The retention of these names and terms means that the cultural setting and tone of the ST is not lost. I believe that the strategies I have used are in accordance with both my intended objectives, or skopoi.

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<sup>1</sup> As these are translations that I will be reading to my own Year 6-7 class in Christchurch, New



My decision to retain ‘Monsieur Le Directeur’ may be taking things too far! If other opportunities to retain the ST culture are maximised then this does not, in my opinion, represent a significant or worthwhile gain for the TT reader and may result in too many ST terms which the reader could find overwhelming. Although guided by my skopoi or my principle objectives, I must still consider what is too much or too little and whether the gain or loss is going to be important for the child reader. In this sense I am still attempting to find a balance or as Cicero said, as cited in Chapter 1.

I have not thought it necessary to pay out one word for another in this process, but I have conserved the character and the force of the language. Nor have I thought it fitting to count them out to the reader, but to weigh them out. (cited in Venuti *The Translation Studies Reader* 13)

Also worthy of comment is my translation of ‘tous nos tas d’yeux’. I have chosen to translate this as closely as possible. As far as I am aware this is not a common expression in French and the author has used this to convey the voice of the child narrator. Because of this auctorial intention I believe it is important to retain the sentence so there is no loss of function. I have rendered this easily in English as ‘our whole load of eyes’. While this sounds odd in the TT, it also sounds odd in the ST. Anthea Bell has avoided this marked oddness in her TT and has omitted the phrase. She has substituted it with a standardised expression, which produces a more conventional sound in the TT. Not only has Bell lost the function intended by the author but she also smoothed the text domesticating it to sound more acceptable.

*Tous nos tas d'yeux ont regardé dans les siens (ST)*

*Our whole load of eyes looked into his (My T)*

*So we all looked him in the eye (AB)*

### Anthea Bell Translation. Nicholas Chapter 3 : Old Spuds Section 2

It's a funny thing, though, Od Spuds didn't seem to trust us. He asked who was top of the class.

'Me, sir!' said Cuthbert proudly. Which was true, Cuthbert is top of the class and teacher's pet and we aren't all that mad about him only we can't hit him because of his glasses.

'Very well,' said Old Spuds, 'you can sit at the teacher's desk and keep an eye on your friends. I'll look in from time to time to see how you are getting on. Now do some revision.' Cuthbert went and sat at the teacher's desk, looking very pleased with himself, and Old Spuds went off.

'We'd be having arithmetic now,' said Cuthbert. 'Get your exercise books out and we'll do a sum.' So Matthew asked if he was out of his tiny mind. Cuthbert, who really did seem to think he was our teacher, shouted, 'You shut up, Matthew!'

'Come over here and say that to my face, if you dare!' said Matthew, and the classroom door opened and in came Old Spuds, grinning.

'Aha!' he said. 'You didn't know I was listening behind the door,eh? You, boy, look me in the eye!' So Matthew looked him in the eye, and I don't know what he saw there but he didn't seem to like it much. 'You will write the lines *I must not be rude to a friend who is keeping an eye on me and wants to set me some sums* one hundred times.' After that Old Spuds went out, but he promised to be back. (17)

### Source Text *Le Petit Nicolas* Chapter 3: Le Bouillon Section 2

Mais il avait l'air de se méfier, le Bouillon, alors, il a demandé qui était le meilleur élève de la classe. « C'est moi monsieur! » a dit Agnan, **tout fier**. Et c'est vrai, Agnan c'est le premier de la classe, c'est aussi le chouchou de la maîtresse et nous on ne l'aime pas trop, mais on ne peut pas lui taper dessus aussi souvent qu'on le voudrait, à cause de ses lunettes. « Bon, a dit le Bouillon, tu vas venir t'asseoir à la place de la maîtresse et tu surveilleras tes camarades. Je reviendrai de temps en temps voir comment les choses se passent. Révises vos leçons. » Agnan, tout content, est allé s'asseoir au bureau de la maîtresse et le Bouillon est parti. « Bien, a dit Agnan, nous devons avoir arithmétique, prenez vos cahiers, nous allons faire un problème. — **T'es pas un peu fou?** » a demandé Clotaire. « Clotaire, taisez-vous! » a crié Agnan, qui avait vraiment l'air de se prendre pour la maîtresse. « Viens me le dire ici, si t'es un homme! » a dit Clotaire et la porte de la classe s'est ouverte et on a vu entrer le Bouillon **tout content**. « Ah! il a dit. J'étais resté derrière la porte pour écouter. Vous, là-bas, regardez-moi dans les yeux! » Clotaire a regardé, mais ce qu'il a vu n'a pas eu l'air de lui faire tellement plaisir. « Vous allez me **conjuguer le verbe** : je ne dois pas être grossier envers un camarade qui est chargé de me surveiller et qui veut me faire faire des problèmes d'arithmétique. » Après avoir dit ça, le Bouillon est sorti, mais il nous a promis qu'il reviendrait. (22)

### **My Translation *Little Nicolas* Chapter 3: Le Bouillon or Broth Eyes ! Section 2**

But he looked a bit suspicious, did le Bouillon so he asked who was the best in the class. “It’s me, sir” said Agnan, all proud. And it’s true, Agnan is the top of the class and he’s the teacher’s pet and we don’t like him much but we don’t beat him up as much as we would like to because of his glasses.

“Right”, said Le Bouillon “You’re going to sit in your teacher’s seat and watch your classmates. I’ll come back from time to time to see how things are going. Do some revision”. Agnan, all pleased with himself, went to sit at the teacher’s desk and Le Bouillon left.

“Right”, said Agnan “We were supposed to have Arithmetic – get your books out, we’re going to do a Maths problem.

“Are you nuts?” Clotaire asked. “Clotaire – be quiet” Agnan shouted, looking really like he thought he was the teacher. “Come over here and say that if you’re a man!” said Clotaire and the classroom door opened and we saw Le Bouillon come in looking pleased. “Ah, he said, I stayed behind the door to listen. You, over there, look me in the eye!”. Clotaire looked but what he saw did not make him very happy. “You are going to conjugate this verb “ I must not be rude to a classmate who is in charge of supervising me and who wants me to do Arithmetic problems”. Do you know what conjugating a verb is? It is when you go I must not be rude ....,you must not be rude ..., he must not be rude etc. etc.

After he said that Le Bouillon went out but he promised us he would come back.

## Analysis

Anthea Bell has followed translation norms that result in an authentic-sounding TT. Apart from the names, there are no specific French cultural markers in this section and so Bell's translation is a sound, natural equivalent. Note Bell's insertion of 'it's a funny thing though'. By adding this Bell enhances the naturalisation of her TT. My translation differs from Anthea Bell's in the way that I have resisted the norm of standardising the syntax of the ST. I did not deem it necessary to produce a smoother, more natural sounding TT. My version is, in my opinion, readable and comprehensible to the child reader and while it does not explicitly anchor the text in the SC, it does not move it so close to the TC that the French style of syntax is lost altogether. In the first instance I have kept the French tonic accent, which emphasises the subject or pronoun of the main clause by putting it at the end.

*Mais il avait l'air de se méfier le Bouillon (ST)*

*But he looked a bit suspicious did le Bouillon (My T)*

*It's a funny thing though, Old Spuds didn't seem to trust us (AB)*

Anthea Bell has correctly retained the French adverbial use of 'tout' to render 'tout fier' as 'proudly'. I have chosen to give a literal translation of 'all proud' which keeps the TT in alignment with the ST, retains a child-like tone and does not hinder the reader of the TT in any way.

*«C'est moi monsieur!» a dit Agnan tout fier (ST)*

*“It’s me sir” said Agnan all proud (My T)*

*‘Me sir!’ said Cuthbert proudly (AB)*

It may be argued that when balancing things out, the retention of the ST syntax in this instance is insignificant and holds no real gain for the child reader in the TT. I believe that where there is no loss or hindrance at all then every small detail can and should be retained. It is the sum of all these instances that are so easily given away that can have a significant overall influence on how the TT sounds. Note that with two further uses of ‘tout’ as an adverb in this section I have carefully considered this overall influence and any potential loss or gain and have translated ‘tout content’ in two different ways.

*Agnan, tout content, est allé s'asseoir au bureau de la maîtresse*

*Agnan, all pleased with himself, went to sit at the teacher’s desk*

and

*On a vu entrer le Bouillon tout content*

*We saw Le Bouillon come in looking pleased*

Also of significance in this section is the translation of the typically French exclamation ‘t’es pas un peu fou?’. I have translated this as ‘Are you nuts?’ I believe this is more in keeping with the ST register. The term in the ST is casual and carries a hint of cheekiness on the part of the speaker. Anthea Bell has rendered this as ‘Are you out of your tiny mind?’ which sounds more formal.

Finally in this section I would like to bring attention to the translation of the French expression ‘conjuguer le verbe’. This is a linguistic term likely to be familiar to

speakers and learners of other languages. Here a boy is asked to conjugate a sentence as a punishment.

*« Vous allez me conjuguer le verbe : je ne dois pas être grossier envers un camarade qui est chargé de me surveiller et qui veut me faire faire des problèmes d'arithmétique ». (ST)*

*“You are going to conjugate this verb “I must not be rude to a classmate who is in charge of supervising me and who wants me to do Arithmetic problems”. Do you know what conjugating a verb is? It is when you go I must not be rude .....,you must not be rude ..., he must not be rude etc. etc. (My T)*

*‘You will write the lines I must not be rude to a friend who is keeping an eye on me and wants to set me some sums one hundred times.’ (AB)*

Anthea Bell has found a neat equivalent in ‘writing lines’ – a familiar but now perhaps dated method of disciplining a child for bad behaviour at school.

I have chosen to retain the term from the ST and insert an intratextual explanation. I do not see any reason why a reader in the TT should not become acquainted with this very French practice as well as learn something new.

### **Anthea Bell Translation. *Nicholas* Chapter 3 : Old Spuds Section 3**

Jeremy suggested keeping a look-out for him at the door, and we all thought it was a good idea except Cuthbert, who shouted, ‘Jeremy, get back to your place!’ Jeremy put his tongue out at Cuthbert and went and sat by the door, looking through the keyhole.

‘Anyone there, Jeremy?’ asked Matthew, and Jeremy said he couldn’t see a thing. So then Matthew got up and he said he was going to make Cuthbert eat his arithmetic book, and that was a really great idea, only Cuthbert didn’t seem to fancy it and he shouted, ‘No, I’ve got glasses!’

‘Then you can eat your glasses too!’ said Matthew, who was dead set on Cuthbert having something to eat. But Geoffroy said there wasn’t any point in wasting time fooling around and why didn’t we play ball?

‘But what about our sums?’ asked Cuthbert, not looking very pleased, but we took no notice and started passing the ball, and it was great, playing in among the desks. When I’m a grown up I’m going to buy myself a classroom just for playing in. And then we heard a screech and there was Jeremy sitting on the floor holding his nose. Old Spuds had just opened the door and Jeremy couldn’t have seen him coming.

‘What on earth is the matter with you?’ asked Old Spuds very surprised, but Jeremy didn’t say anything he just went on yelling, so Old Spuds scooped him up and took him out. We retrieved our ball and went back to our desks. (18)

### **Source Text *Le Petit Nicolas* Chapter 3: Le Bouillon Section 3**

Joachim s'est proposé pour guetter le surveillant à la porte, on a été tous d'accord, sauf Agnan qui criait : « Joachim, à votre place! » Joachim a tiré la langue à Agnan, il s'est assis devant la porte et il s'est mis à regarder par le trou de la serrure. « Il n'y a personne, Joachim? » a demandé Clotaire. Joachim a répondu qu'il ne voyait rien. Alors, Clotaire s'est levé et il a dit qu'il allait faire manger son livre d'arithmétique à Agnan, ce qui était vraiment une drôle d'idée, mais ça n'a pas plu à Agnan qui a crié : « Non ! J'ai des lunettes ! — Tu vas les manger aussi! » a dit Clotaire, qui voulait absolument qu'Agnan mange quelque chose. Mais Geoffroy a dit qu'il ne fallait pas



perdre de temps avec des bêtises, qu'on ferait mieux de jouer à la balle. « Et les problèmes, alors? » a demandé Agnan, qui n'avait pas l'air content, mais nous, on n'a pas fait attention et on a commencé à se faire des passes et c'est drôlement chouette de jouer entre les bancs. Quand je serai grand, je m'achèterai une classe, rien que pour jouer dedans. Et puis, on a entendu un cri et on a vu Joachim, assis par terre et qui se tenait le nez avec les mains. C'était le Bouillon qui venait d'ouvrir la porte et Joachim n'avait pas dû le voir venir. « Qu'est-ce que tu as? » a demandé le Bouillon, tout étonné, mais Joachim n'a pas répondu, il faisait ouille, ouille, et c'est tout, alors, le Bouillon l'a pris dans ses bras et l'a emmené dehors. Nous, on a ramassé la balle et on est retournés à nos places. (26 -27)

### **My Translation Little Nicolas Chapter 3 : Le Bouillon or Broth Eyes ! Section 3**

Joachim put himself forward to be on guard for the supervisor at the door and we all agreed except for Agnan who shouted “Joachim – back to your seat! Joachim stuck his tongue out at Agnan, sat down in front of the door and started to look through the keyhole. “Is there anyone there, Joachim?” asked Clotaire. Joachim replied that he couldn’t see anyone.

So Clotaire stood up and said he was going to make Agnan eat his Maths book which was a really funny idea but Agnan didn’t like that and shouted “No! I’ve got glasses!” “You’re going to eat them as well” said Clotaire who really wanted Agnan to eat something. But Geoffroy said we shouldn’t waste time with nonsense and that we’d be better off getting the ball out. “But what about the Maths problems?” asked Agnan who didn’t look happy, but we didn’t pay any attention and we started passing the ball to each other and it’s really good fun playing in between the school benches. When

I'm older I'm going to buy myself a classroom just so I can play in it. And then we heard a shout and we saw Joachim, who was sitting on the floor, holding his nose with his hands.

It was Le Bouillon who had just opened the door and Joachim had not seen him coming. "What's the matter with you?" asked Le Bouillon surprised but Joachim didn't reply. He was just going ow, ow, ow. So Le Bouillon picked him up and took him outside. We picked the ball up and went back to our places.

### Analysis

In this section I would like to comment on two minor instances where translator Anthea Bell has domesticated and standardised the text to make it more acceptable in the TT. Firstly Bell has substituted the word 'bancs' for 'desks'. I have retained the ST word and translated this as 'school benches'. Secondly, Bell omits the sound 'ouille' and substitutes this with 'just went on yelling'. I have translated 'ouille' as 'ow'.

My own translation offers an alternative that results in no loss for the ST or loss of comprehension for the TT reader. As previously stated these small changes can often all add up to tilt the balance away or towards the TC. In order to respect my skopoi it is important that these little touches of the ST remain. If Bell's skopos was to produce a transparent and smooth equivalent then her choices here are justified.

*mais Joachim n 'a pas répondu, il faisait ouille, ouille, et c'est tout (ST)*

*but Joachim didn't reply. He was just going ow, ow, ow. (My T)*

*but Jeremy didn't say anything he just went on yelling (AB)*

#### **Anthea Bell Translation. *Nicholas* Chapter 3 : Old Spuds Section 4**

When Old Spuds came back with Jeremy whose nose was all swollen, he said he'd had about enough of this, and if it went on we'd see what we would see. 'Why can't you all be like your friend Cuthbert?' he asked. 'Cuthbert is a nicely behaved boy!' And Old Spuds went out. We asked Jeremy what had happened and he said he'd been hypnotised by the keyhole and dropped off to sleep.

'A farmer goes to market with a basket of eggs,' said Cuthbert. 'He is selling his eggs for five francs a dozen...'

'It was all your fault I got that bump on the nose,' said Jeremy.

'That's right!' said Matthew. 'Come on, let's make him eat his arithmetic book and the farmer and the basket of his eggs and his glasses and all!' So Cuthbert started to cry, and he was saying we were very naughty and he was going to tell our parents and we'd all be expelled, when Old Spuds opened the door. We were all sitting at our desks, not saying anything, and Old Spuds looked at Cuthbert who was sitting at the teacher's desk all by himself howling.

'Now what?' said Old Spuds. 'Are *you* giving trouble this time? Really, this is driving me mad! Every time I come in I find another of you acting up! Now, all of you, look me in the eye! If I come back and see anything out of the ordinary one more time, I shall deal with you most severely!' And off he went again.

We decided this was not the time to act up any more, because when Old Spuds gets really cross he hands out some pretty grisly punishments. We sat perfectly still and all we heard was Cuthbert sniffing and Alec munching, which is something he does

all the time. Then we heard a tiny little noise over by the door, and we saw the doorknob turn ever so slowly and then the door began to open, little by little, with a squeak of its hinges. We all held our breath and watched. Even Alec stopped munching. Then someone suddenly let out a yell: 'It's Old Spuds!' And the door opened and Old Spuds came in, bright red in the face. (19)

#### Source Text. *Le Petit Nicolas* Chapter 3: Le Bouillon Section 4

Quand le Bouillon est revenu avec Joachim, qui avait le nez tout gonflé, il nous a dit qu'il commençait à en avoir assez et que si ça continuait, on verrait ce qu'on verrait. « Pourquoi ne prenez-vous pas exemple sur votre camarade Agnan? il a demandé, il est sage, lui. » Et le Bouillon est parti. On a demandé à Joachim ce qu'il lui était arrivé et il nous a répondu qu'il s'était endormi à force de regarder par le trou de la serrure.

« Un fermier va à la foire, a dit Agnan, dans un panier, il a vingt-huit œufs à **cinq cents francs la douzaine**... — C'est de ta faute, le coup du nez », a dit Joachim. « Ouais! a dit Clotaire, on va lui faire manger son livre d'arithmétique, avec le fermier, les œufs et les lunettes! » Agnan, alors, s'est mis à pleurer. Il nous a dit que nous étions des méchants et qu'il le dirait à ses parents et qu'ils nous feraient tous renvoyer et le Bouillon a ouvert la porte. On était tous assis à nos places et on ne disait rien et le Bouillon a regardé Agnan qui pleurait tout seul assis au bureau de la maîtresse. « Alors quoi, il a dit le Bouillon, c'est vous qui vous dissipez, maintenant? Vous allez me rendre fou! Chaque fois que je viens, il y en a un autre qui fait le pitre! Regardez-moi bien dans les yeux, tous! Si je reviens encore une fois et que je vois quelque chose d'anormal, je sévirai! » et il est parti de nouveau. Nous, on s'est dit que ce n'était plus le moment de faire les guignols, parce que le surveillant, quand il n'est pas

content, il donne de drôles de punitions. On ne bougeait pas, on entendait seulement renifler Agnan et mâcher Alceste, un copain qui mange tout le temps. Et puis, on a entendu un petit bruit du côté de la porte. On a vu le bouton de porte qui tournait très doucement et puis la porte a commencé à s'ouvrir petit à petit, en grinçant. Tous, on regardait et on ne respirait pas souvent, même Alceste s'est arrêté de mâcher. Et, tout d'un coup, il y en a un qui a crié : « C'est le Bouillon! » La porte s'est ouverte et le Bouillon est entré, tout rouge (26 – 27)

#### **My Translation. *Little Nicolas* Chapter 3: Le Bouillon or Broth Eyes ! Section 4**

When Le Bouillon came back with Joachim, who had a swollen nose, he told us he was starting to have had enough of this and that if it carried on we would see what we would see! “Why don’t you follow the example of your classmate, Agnan?”, he asked “He is sensible”. And Le Bouillon left.

We asked Joachim what had happened and he said he had fallen asleep from looking through the keyhole.

“A farmer goes to the market” said Agnan, “in a basket he has 28 eggs at five hundred francs per dozen...”

“It’s your fault – my nose getting knocked” said Joachim.

“Yeah” said Clotaire “We’re going to make him eat his Maths book with the farmer and his eggs and his glasses!”. So then Agnan started to cry. He told us we were mean and that he would tell his parents and that they would have us all expelled and Le Bouillon opened the door. We were all in our places and we were all quiet and Le Bouillon looked at Agnan sitting crying all by himself at the teacher’s desk. “So what – now is it you that’s causing trouble? You are driving me insane! Every time I come

in there's another one playing the fool. Look me in the eye, all of you! If I come back one more time and I see anything out of the ordinary I will come down hard". And he left again.

We told ourselves that there was no time for mucking around now because when the supervisor is not happy he gives out some strange punishments. We didn't move and we could just hear Agnan sniffing and Alceste chewing. He's our friend who is always eating. Then we heard a sound near the door and then we saw the door handle turning slowly and the door began open little by little creaking as it did. We all looked and held our breath a bit, even Alceste stopped chewing. And suddenly there was a shout "It's Le Bouillon!".

### Analysis

In this section of the text there are few significant differences between my version and that of Bell's. What does stand out to me is the inconsistency of retaining the reference to the French franc yet substituting all the French names for English ones.. In Anthea Bell's version, aside from the retention of 'francs', there is nothing to pinpoint the text to France or to another culture.

Bell's decision to substitute the names for English equivalents positions the TT away from the ST. In my translation, even if I were to change all the instances of 'Le Bouillon' to Broth Eyes the names of the boys in the story would still indicate that this is a non-English story.

Although I have offered 'Broth Eyes' as an alternative for 'Le Bouillon' I have retained the ST name throughout. I think it would be acceptable to refer to the character once as 'Le Bouillon' and then refer to him as 'Broth Eyes' for the remainder of the translation.

**Anthea Bell Translation. *Nicholas* Chapter 3 : Old Spuds Section 5**

‘Who said that?’ he asked.

‘Nicholas did!’ said Cuthbert.

‘You’re a liar!’ I shouted. ‘It’s not true!’ and it was quite true it wasn’t true. Rufus had said it.

‘You did say it, you did, you did!’ shouted Cuthbert and he burst into tears.

‘You will be kept in, boy!’ Old Spuds told me. So then I burst into tears too and I said it wasn’t fair and I was going to run away from school for ever and never come back and then they’d be sorry.

‘Please, sir, it wasn’t him, sir, it was Cuthbert who said Old Spuds!’ cried Rufus.

‘I never said Old Spuds!’ shouted Cuthbert.

‘You did say Old Spuds, I heard you say Old Spuds quite clearly, you did say Old Spuds, Old Spuds!’

Very well, if this goes on you will all be kept in!’ said Old Spuds.

‘Why me, sir?’ asked Alec. ‘I never said Old Spuds!’

‘I don’t want to hear that ridiculous nickname any more, understand?’ said Old Spuds. He seemed ever so upset.

‘I won’t be kept in!’ shouted Cuthbert and he rolled about on the floor crying and he got hiccups and first he went red in the face and then he went blue. Practically everybody in the class was shouting or crying by now, and I thought Old Spuds was about to start too when the Head came in.

‘What in the world is going on, sp.....Mr Goodman?’ asked the Head.

‘I haven’t the faintest idea, sir,’ said Old Spuds. ‘I’ve got one of them rolling about on the floor, and another getting a nose bleed when I open the door, and the rest of them

yelling – I never saw anything like it in all my born days!’ And Old Spuds ran his hands through his hair and his moustache was quivering like mad. Next morning our own teacher was back, but Old Spuds was away, ill. (20 – 22)

**Source Text. *Le Petit Nicolas* Chapter 3: Le Bouillon Section 5**

« Qui a dit ça? » il a demandé. « C'est Nicolas! » a dit Agnan. « C'est pas vrai, sale menteur! » et c'était vrai que c'était pas vrai, celui qui avait dit ça, c'était Rufus. « C'est toi! C'est toi! C'est toi! » a crié Agnan et il s'est mis à pleurer. « Tu seras en retenue! » m'a dit le Bouillon. Alors je me suis mis à pleurer, j'ai dit que ce n'était pas juste et que je quitterais l'école et qu'on me regretterait bien. « C'est pas lui, m'sieu, c'est Agnan qui a dit le Bouillon! » a crié Rufus. « Ce n'est pas moi qui ai dit le Bouillon! » a crié Agnan. « Tu as dit le Bouillon, je t'ai entendu dire le Bouillon, parfaitement, le Bouillon! — Bon, ça va comme ça, a dit le Bouillon, vous serez tous en retenue! » « Pourquoi moi? a demandé Alceste. Je n'ai pas dit le Bouillon, moi! » « Je ne veux plus entendre ce sobriquet ridicule, vous avez compris? » a crié le Bouillon, qui avait l'air drôlement énervé. « Je ne viendrai pas en retenue! » a crié Agnan et il s'est roulé par terre en pleurant et il avait des hoquets et il est devenu tout rouge et puis tout bleu. En classe, à peu près tout le monde criait ou pleurait, j'ai cru que le Bouillon allait s'y mettre aussi, quand le Directeur est entré. « Que se passe-t-il, le Bouil... Monsieur Dubon? » il a demandé, le Directeur. « Je ne sais plus, monsieur le Directeur, a répondu le Bouillon, il y en a un qui se roule par terre, un autre qui saigne du nez quand j'ouvre la porte, le reste qui hurle, je n'ai jamais vu ça! Jamais » et le Bouillon se passait la main dans les cheveux et sa moustache bougeait dans tous les sens.

Le lendemain, la maîtresse est revenue, mais le Bouillon a manqué. (27- 29)



### My Translation. *Little Nicolas* Chapter 3 : Le Bouillon or Broth Eyes ! Part 5

The door opened and Le Bouillon came in, all red in the face. “Who said that?”

“It was Nicolas” said Agnan. “That’s not true, dirty liar” and it was true that it wasn’t true, it was Rufus who said it.

“It was you, it was you, it was you” shouted Agnan and he started to cry.

“You’ve got detention’ Le Bouillon said to me so I started to cry and I said that it wasn’t fair and that I was going to leave school and everyone would feel bad.

“It wasn’t him m’sieu – it was Agnan who said it” shouted Rufus.

“It wasn’t me that said Le Bouillon” shouted Agnan

“You said Le Bouillon! I absolutely heard you say Le Bouillon, Le Bouillon!”

“Right, that will do” said Le Bouillon “You have all got detention!”

“Why me?” asked Alceste “*I* didn’t say Le Bouillon”.

“I do not want to hear this ridiculous nickname anymore” shouted Le Bouillon looking extremely annoyed.

“I will not come to detention!” Agnan shouted and he rolled around on the floor crying, and he got the hiccups and went all red and then blue. Nearly everyone was crying in the classroom and I thought that Le Bouillon was going to start too and then the principal came in.

“What is going on, Le Bouil....Monsieur Dubon?” asked the principal .

“I don’t know any more, Principal, Sir” Le Bouillon replied. “One of them is rolling around on the floor, another one’s nose was bleeding when I opened the door, the rest are howling – I’ve never seen anything like it, never” and Le Bouillon ran his hands through his hair and his moustache was all over the place.

The next day our teacher was back but Le Bouillon was away.

## Analysis

In this final section there are slight differences between Anthea Bell's translation of certain words and phrases and my translation. The subtle differences might be considered minor but in the final weighing up of domesticated versus non-domesticated every nuance counts. I hope that my version brings the reader closer to the ST and the SC.

1.

*Tout rouge (ST)*

*All red in the face (My T)*

*Bright red in the face (AB)*

The insertion of 'bright' in AB's version standardises the TT for the TC.

2.

*'C'est pas vrai, sale menteur!' (ST)*

*'It's not true, dirty liar!' (My T)*

*'You're a liar! I shouted. 'It's not true!'' (AB)*

The Omission of 'dirty' in AB's text standardises the TT

3.

*'Tu seras en retenue!' (ST)*

*'You've got detention!' (My T)*

*'You will be kept in, boy!' (AB)*

The insertion of 'boy' in AB's translation domesticates the text for the TC.

4.

*'Que se passé-t-il?' (ST)*

*'What is going on?'* (My T)

*'What on earth is going on?'* (AB)

The insertion of 'on earth' in AB's text results in more English sounding TT.

5.

*'Je ne sais plus, Monsieur le Directeur'* (ST)

*'I don't know any more, Principal, sir'* (My T)

*'I haven't the faintest idea, sir'* (AB)

AB's text fails here to convey the characters confusion. . AB has opted for a standard, set phrase that aligns the TT more with the TC.

6.

*'Je n'ai jamais vu ça! Jamais'* (ST)

*'I've never seen anything like it, never!'* (My T)

*'I never saw anything like it in all my born days'* (AB)

AB uses a TC idiom that aligns the TT more with the TC.

In general, Bell's translation is in keeping with the overall approach of producing a naturalised, cultural equivalent translation. I, on the other hand, have followed my two skopoi closely and have attempted to produce a translation that is more faithful to the ST.

## Excerpt 2 Les Récrés du Petit Nicolas.

This excerpt has not been divided into sections for analysis but remains as a whole passage in order to provide an overall experience of reading a non-domesticated version. I translated following the same principles and according to Skopos 1 and 2 stated at the start of this chapter.

My translation is based on the assumption that the reader has already become acquainted with the character of Le Bouillon and has already benefitted from an intratextual explanation regarding this name. The same is assumed for the ST term *surveillant*. It is possible to insert the explanations again.

The ST appears first, followed by Bell's version. My non-domesticated version appears last.

### Source Text

*Les Récrés du Petit Nicolas*

Alceste a été renvoyé

Il est arrivé une chose terrible à l'école. Alceste a été renvoyé! Ça s'est passé pendant la deuxième récré du matin. Nous étions tous là à jouer à la balle au chasseur, vous savez comment on y joue : celui qui a la balle, c'est le chasseur; alors, avec la balle il essaie de taper sur un copain et puis le copain pleure et devient chasseur à son tour. C'est très chouette. Les seuls qui ne jouaient pas, c'étaient Geoffroy, qui est absent ; Agnan, qui repasse toujours ses leçons pendant la récré, et Alceste, qui mangeait sa dernière tartine à la confiture du matin. Alceste garde toujours sa plus grande tartine pour la deuxième récré, qui est un peu plus longue que les autres. Le chasseur, c'était

Eudes, et ça n'arrive pas souvent: comme il est très fort, on essaie toujours de ne pas l'attraper avec la balle, parce que quand c'est lui qui chasse, il fait drôlement mal. Et là, Eudes a visé Clotaire, qui s'est jeté par terre avec les mains sur la tête; la balle est passée au-dessus de lui, et bingo elle est venue taper dans le dos d'Alceste qui a lâché sa tartine, qui est tombée du côté de la confiture. Alceste, ça ne lui a pas plu ; il est devenu tout rouge et il s'est mis à pousser des cris ; alors, le Bouillon — c'est notre surveillant — il est venu en courant pour voir ce qui se passait; ce qu'il n'a pas vu, c'est la tartine et il a marché dessus, il a glissé et il a failli tomber. Il a été étonné, le Bouillon, il avait tout plein de confiture sur sa chaussure. Alceste, ça a été terrible, il a agité les bras et il a crié: — Nom d'un chien, zut! Pouvez pas faire attention où vous mettez les pieds ? C'est vrai, quoi, sans blague! Il était drôlement en colère, Alceste ; il faut dire qu'il ne faut jamais faire le guignol avec sa nourriture, surtout quand c'est la tartine de la deuxième récré. Le Bouillon, il n'était pas content non plus. — Regardez-moi bien dans les yeux, il a dit à Alceste ; qu'est-ce que vous avez dit? — J'ai dit que nom d'un chien, zut, vous n'avez pas le droit de marcher sur mes tartines ! a crié Alceste. Alors, le Bouillon a pris Alceste par le bras et il l'a emmené avec lui. Ça faisait chouic, chouic, quand il marchait, le Bouillon, à cause de la confiture qu'il avait au pied. Et puis, M. Mouchabière a sonné la fin de la récré. M. Mouchabière est un nouveau surveillant pour lequel nous n'avons pas encore eu le temps de trouver un surnom rigolo. Nous sommes entrés en classe et Alceste n'était toujours pas revenu. La maîtresse a été étonnée. — Mais où est donc Alceste? elle nous a demandé. Nous allions tous lui répondre, quand la porte de la classe s'est ouverte et le directeur est entré, avec Alceste et le Bouillon. — Debout ! a dit la maîtresse. — Assis ! a dit le directeur. Il n'avait pas l'air content, le directeur; le Bouillon non plus; Alceste, lui, il avait sa grosse figure toute pleine de larmes et il

reniflait. — Mes enfants, a dit le directeur, votre camarade a été d'une grossièreté inqualifiable avec le Bouil... avec M. Dubon. Je ne puis trouver d'excuses pour ce manque de respect vis-à-vis d'un supérieur et d'un aîné. Par conséquent, votre camarade est renvoyé. Il n'a pas pensé, oh! bien sûr, à la peine immense qu'il va causer à ses parents. Et si dans l'avenir il ne s'amende pas, il finira au bagne, ce qui est le sort inévitable de tous les ignorants. Que ceci Soit un exemple pour vous tous!

Et puis le directeur a dit à Alceste de prendre ses affaires. Alceste y est allé en pleurant, et puis il est parti, avec le directeur et le Bouillon. Nous, on a tous été très tristes. La maîtresse aussi. — J'essaierai d'arranger ça, elle nous a promis. Ce qu'elle peut être chouette la maîtresse, tout de même! Quand nous sommes sortis de l'école, nous avons vu Alceste qui nous attendait au coin de la rue en mangeant un petit pain au chocolat. Il avait l'air tout triste, Alceste, quand on s'est approchés de lui. —tu n'es pas encore rentré chez toi ? j'ai demandé. — Ben non, a dit Alceste, mais il va falloir que j'y aille, c'est l'heure du déjeuner. Quand je vais raconter ça à Papa et à Maman, je vous parie qu'ils vont me priver de dessert. Ah ! c'est le jour, je vous jure... Et Alceste est parti, en traînant les pieds et en mâchant doucement. On avait presque l'impression qu'il se forçait pour manger. Pauvre Alceste, on était bien embêtés pour lui. Et puis, l'après-midi nous avons vu arriver à l'école la maman d'Alceste, qui n'avait pas l'air contente et qui tenait Alceste par la main. Ils sont entrés chez le directeur et le Bouillon y est allé aussi. Et un peu plus tard, nous étions en classe quand le directeur est entré avec Alceste, qui faisait un gros sourire. — Debout! a dit la maîtresse. — Assis ! a dit le directeur. Et puis il nous a expliqué qu'il avait décidé d'accorder une nouvelle chance à Alceste. Il a dit qu'il le faisait en pensant aux parents de notre camarade, qui étaient tout tristes devant l'idée que leur enfant risquait de devenir un ignorant et de finir au bagne. — Votre camarade a fait

des excuses à M. Dubon, qui a eu la bonté de les accepter, a dit le directeur; j'espère que votre camarade sera reconnaissant envers cette indulgence et que, la leçon ayant porté et ayant servi d'avertissement, il saura racheter dans l'avenir, par sa conduite, la lourde faute qu'il a commise aujourd'hui. N'est-ce pas ? — Ben... oui, a répondu Alceste. Le directeur l'a regardé, il a ouvert la bouche, il a fait un soupir et il est parti. Nous, on était drôlement contents; on s'est tous mis à parler à la fois, mais la maîtresse a tapé sur la table avec une règle et elle a dit: — Assis, tout le monde. Alceste, regagnez votre place et soyez sage. Clotaire, passez au tableau. Quand la récré a sonné, nous sommes tous descendus, sauf Clotaire qui est puni, comme chaque fois qu'il est interrogé. Dans la cour, pendant qu'Alceste mangeait son sandwich au fromage, on lui a demandé comment ça s'était passé dans le bureau du directeur, et puis le Bouillon est arrivé. — Allons, allons, il a dit, laissez votre camarade tranquille; l'incident de ce matin est terminé, allez jouer ! Allons ! Et il a pris Maixent par le bras et Maixent a bousculé Alceste et le sandwich au fromage est tombé par terre. Alors, Alceste a regardé le Bouillon, il est devenu tout rouge, il s'est mis à agiter le bras, et il a crié: — Nom d'un chien, zut! C'est pas croyable ! Voilà que vous recommencez ! C'est vrai, quoi, sans blague, vous êtes incorrigible !

*Anthea Bell Translation Nicholas Again*

Chapter 2 p11<sup>2</sup>

Alec is expelled

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<sup>2</sup> In the ST this chapter appears first. Bell has chosen this chapter to appear second.

Something really awful happened at school today: Alec was expelled! It all started at second break in the morning. We were playing dodgeball. I expect you know the rules: the one with the ball is IT, and he throws the ball and tries to hit someone else, and then the other person cries, and then it's his turn to be It. Dodgeball is a great game. The only ones not playing were Geoffrey, who was absent that day, Cuthbert, who always does revision during break, and Alec, who was eating his last jam sandwich of the morning. Alec always keeps his biggest sandwich for second break, which is slightly longer than the other break periods. Eddie was It, which is unusual; he's so strong that we always try not to hit him with the ball, because when he's It and he throws the ball back, it hurts a lot. Well, Eddie aimed at Matthew, who flung himself on the ground, covering his head with his hands, and the ball passed right over him, and wham! It hit Alec right in the middle of his back, and he dropped the jam sandwich and it came apart and fell jam side down. Alec was not at all pleased; he went scarlet in the face and started yelling, and Old Spuds, who is one of the teachers, came running up to see what was going on. What he didn't see, though, was the jam sandwich, and he slipped on it, and nearly fell over. Old Spuds was very surprised and he got jam all over his shoe. Alec was in a terrible state, waving his arms about and shouting, 'What a daft thing to go and do! Honestly, can't you look where you're going, you clumsy great oaf?'

In fact, Alec was absolutely furious. The thing is you must never, never mess around with Alec's things to eat, specially not his big jam sandwich at second break. Old Spuds wasn't in the best of tempers, either.

"Boy, look me in the eye!" he said. "Now, what was that you said?"

'I said you've got no right to go trampling all over my sandwiches you clumsy great oaf!' said Alec.



So Old Spuds took Alec by the arm and led him away. He went squelch! squelch! as he walked, because of the jam on his shoe. And then Mr Morrison rang the bell for the end of break. Mr Morrison is a new teacher and we haven't had time to think up a name for him yet. We went into our classroom, and Alec still wasn't back. Our teacher was surprised.

'Where can Alec be?' she asked.

We were just going to tell her when the classroom door opened and in came the Head, with Alec and Old Spuds.

'Stand up, boys!' said our teacher.

'Sit down, boys!' said the Head.

The Head was not looking pleased. Nor was Old Spuds, and as for Alec, his big fat face was red with crying, and he was sniffing.

'Now, boys,' said the Head, 'your little friend here has been extremely rude to Old Sp – to Mr Goodman. I can find no excuse whatsoever for such lack of respect towards and older person in a position of authority! Therefore, your little friend is being expelled from school. Of course, he didn't think of the suffering he would cause his parents, oh no! If he doesn't mend his ways in future he'll end up in jail, which, let me tell you, is the fate of all ignoramuses. And I hope this will be a lesson to you all!'

So then the Head told Alec to collect his things. Alec collected them, crying, and then he went off with the Head and Old Spuds.

We were all very sad, including our teacher. 'I'll see what I can do about it,' she promised us. I must say, our teacher is sometimes really great.

When we came out of school, we saw Alec waiting for us at the corner, eating a little chocolate croissant. When we got close to him, we saw how sad he was looking.

'Haven't you been home yet?' I asked

‘No,’ said Alec, ‘but I’ll have to now because it’s lunchtime, and when I tell Mum and Dad, I bet they won’t let me have any pudding! What a day!’

So off went Alec, dragging his feet and munching very slowly. We got the impression that he almost had to force himself to eat. Poor old Alec, we were ever so upset.<sup>3</sup>

But a little later on, when we back in our classroom, the Head came in with Alec, who was smiling all over his face.

‘Stand up, boys!’ said our teacher.

‘Sit down, boys!’ said the Head.

And then he told us he’d decided to give Alec another chance. He said that he did so out of consideration for our little friend’s parents, who hated to think of their son running the risk of jail because of being an ignoramus.

‘Your little friend has apologised to Mr Goodman, who has been kind enough to accept his apologies,’ said the Head. ‘And I hope that your little friend will be grateful for his generosity and that, having learnt his lesson, he will take warning from it. I am sure that he will make up for the serious offence he committed today by his future behaviour. That’s right, isn’t it?’

‘Er..yes,’ said Alec.

The Head looked at him, opened his mouth, sighed and left the room.

We were all very pleased. We all started talking at once, but our teacher tapped the desk with her ruler and said, ‘Sit down, everyone! Alec, go back to your place and behave yourself. Matthew, come up to the blackboard.’

When the bell went for break we all went down to the playground, except for Matthew who had detention, which he gets every time he is asked any questions.

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<sup>3</sup> Here Bell has omitted a paragraph from the TT that describes how the children see Alceste or Alec arriving at school with his mother to go and see the Head.

Out in the playground, while Alec was eating his cheese sandwich, we asked him what had happened in the Head's office, and then Old Spuds came along.

'Come on, now!' he said, 'leave your little friend alone. This morning's incident is closed, so run along and play!'

And he took hold of Max's arm, and Max jostled Alec, and Alec dropped his cheese sandwich.

Alec looked at Old Spuds and went bright scarlet in the face and started waving his arms about.

'There you go again! 'he shouted. 'This really is the end! Honestly, will you never learn, you clumsy great oaf?'

### *My Translation Little Nicolas at playtime*

Chapter 1 p5 Alceste is expelled

Alceste is expelled

Something terrible has happened at school: Alceste got expelled!

It happened in the second morning break.

We were all there playing dodge ball, you know how to play; well, the one with the ball is the chaser; so he tries to hit someone with the ball and then they start crying and it's their turn to be the chaser. It's really great. The only ones who weren't playing were Geoffroy, who was away, Agnan, who always has to do his work again during break time, and Alceste who was eating his last jam tartine of the morning. In case you don't know, a tartine in France is a slice of bread with butter and jam or

something on it.<sup>4</sup> Alceste always saves his biggest tartine for the second morning break, which is a bit longer than the other break times. Eudes was the chaser and that doesn't happen very often: he's really strong so we try not to get him with the ball because when he's the chaser it really hurts.

Right, so Eude aimed for Clotaire who threw himself down on the ground with his hands on his head, the ball went over him and bonk! It got Alceste on the back who let go of his tartine which dropped on the floor jam-side down. Alceste did not like that. He went all red and started screaming. So then Le Bouillon or Broth Eyes<sup>5</sup> – he's our *surveillant* – he came running to see what was happening; what he didn't see was the tartine and he stepped on it. He slipped and nearly fell over. He was so surprised, Le Bouillon! He had jam all over his shoe. Alceste - it was awful – he started waving his arms around and he shouted

“Jeez, for Pete's sake! Can't you watch where you are putting your feet? Come on, really!”

He was so angry, Alceste. And actually I have to say it's not a good idea to mess around with his food, especially when it is the last tartine of second break. Le Bouillon was not happy either.

“Look me in the eye!” he said to Alceste. “What did you say”?

“I said jeez for Pete's sake – it's not okay for you to go stepping on my tartine,” shouted Alceste.

So, Le Bouillon took Alceste by the arm and took him away. His shoes went squelch, squelch as he walked because of the jam.

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<sup>4</sup> Added explanation inserted intratextually

<sup>5</sup> Translation of name added to support comprehension. Readers have encountered the name before.

And then Monsieur Mouchabiere rang the bell. M. Mouchabiere is a new supervisor and we haven't had time to think up a funny nickname for him but his name literally means Beerfly!<sup>6</sup>

We went into class and Alceste still wasn't back. The teacher was surprised

“Where's Alceste got to?” she asked us.

We were all going to tell her when the classroom door opened and the school principal came in with Alceste and Le Bouillon.

“Stand up” said the teacher

“Sit Down” said the principal.

The principal did not look happy and neither did Le Bouillon. Alceste – his fat face was all teary and he was sniffing.

“Children”, said the principal “your class mate has been extremely rude to Le Boui...to Monsieur Dubon. I can find no excuse for this lack of respect towards an older person in authority. As a consequence your classmate is being expelled from school. He did not think, oh! Of course, about the upset he would cause his parents. And if he does not mend his ways in the future, he will end up behind bars, which is the fate of all ignoramuses. Let this be a lesson to you all.

And then the principal told Alceste to get his things. Alceste did, crying and then he left with the principal and Le Bouillon.

We were all really sad. The teacher too.

“I'll try and sort this out” she promised us.

She can be actually really great sometimes, our teacher.

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<sup>6</sup> Added sentence to explain the French name and allow its retention in the TT

When we came out of school we saw Alceste waiting for us at the corner of the street eating a pain au chocolat. Do you know what that is? It's sweet pastry with chocolate in the middle<sup>7</sup>. As we got closer to him we could see how sad he was.

"Haven't you been home yet?" I asked.

"Uh, no," said Alceste "but I'm going to have to go now 'cos it's lunchtime. When I tell mum and dad I bet they won't let me have any dessert. What a day!

And Alceste left dragging his feet and chewing slowly. You could almost think he was forcing himself to eat. Poor Alceste, we were really sorry for him.

And then in the afternoon we saw Alceste's mum arrive at school holding Alceste's hand and she did not look happy. They went into the principal and Le Bouillon went in as well.

A little bit later we were in class when the principal came in with Alceste who had a big smile on his face.

"Stand up" said the teacher

"Sit down" said the principal.

Then he explained that he had decided to give Alceste another chance. He said he was doing it out of consideration for Alceste's parents who were really upset by the thought that their child was at risk of becoming an ignoramus and ending up behind bars.

"Your classmate has apologised to Monsieur Dubon, who has had the goodness to accept his apology. I hope that your classmate will be grateful for the lenience shown and that he will have learned his lesson and take warning from it. Let's hope that he

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<sup>7</sup> Added explanation to allow the retention of the ST term *pain au chocolat*

makes up for the serious error he made today by his behaviour in the future. Isn't that right?"

"Uh.....Yes" replied Alceste.

The principal looked at him, opened his mouth, sighed and left.

We were so happy. We all started talking at the same time but the teacher banged on the table with a ruler and said,

"Sit down, everyone. Alceste – go back to your place and behave yourself. Clotaire – come up to the board. In French schools you have to go up to the board and the teacher tests you on stuff .<sup>8</sup> When the bell rang for break we all went down except for Clotaire who was in trouble. This happens every time he goes up to the board to be tested.

In the playground while Alceste was eating his cheese sandwich, we asked him what had happened in the principal's office and Le Bouillon came up to us.

"Come on now", he said, "Leave your friend alone. This morning's incident is over – go and play. Go on."

And he took Maxient by the arm and Maixent bumped into Alceste and the cheese sandwich fell to the ground.

So Alceste looks at Le Bouillon and goes all red and starts waving his arms around and shouts,

"Jeez – for Pete's sake. This is unbelievable! There you go again! I mean, come on! You really are hopeless!

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<sup>8</sup> Added sentence to allow the retention of ST *passez au tableau* and *interrogé*

### *Final Analysis*

It seems to be that the most obvious difference between my version and that of Bell's is the amount of French terms retained from the ST. Furthermore, the syntax of my translation is not in keeping with syntactical norms in the TC. Bell's translation, on the other hand, reads fluently and smoothly; her TT is perfectly aligned with the TC. As previously mentioned, if Bell's aim or skopos was to produce such a TT then she has achieved it remarkably well. She has dealt with lacunas in the TL, found sound cultural equivalents and has retained some aspects of French culture such as 'francs' or 'chocolate croissant'. Bell's translation is in harmony with current traditions and practices when translating for children.

In the context of these current trends it is possible that my version could be considered awkward or odd or even clumsy and at worst unsuccessful. My skills as a translator might also be brought into question. Why have I put subjects at the end of sentences? And why does my TT include sentences like 'Alceste - it was awful' – this is clearly not good, standard English. Is it really wise to keep so many unfamiliar French names and words in the story? In answer to these questions I refer back to my skopos. The purpose or commission of my translation was to produce a TT that provides the child reader with a translation that not only brings them closer to the source culture and provides them with a cultural encounter but that also still reads fluently and comprehensibly to the child reader, whilst maintaining the humour and charm of the ST. I feel that through the skopos theory I have successfully conveyed the story to the TR by producing a non-domesticated translation that embraces the other, provides a scaffold and entertains and educates the child reader.

Whether or not this has actually been achieved would be up to the child reader to decide.



## Conclusion

The child is curious. He wants to make sense out of things, find out how things work... He is open, perceptive, and experimental... He does not shut himself off from the strange, complicated world around him, but tastes it, touches it, hefts it, bends it, breaks it...And he is patient. He can tolerate an extraordinary amount of uncertainty, confusion... and suspense ... (Holt 287)

It has been my intention all along to prove that the prevailing tendency to domesticate when translating for children stands in need of correction. Throughout this study I have argued that children are much more able to deal with otherness in literature than we give them credit for. I have focussed on translator strategies that can be used to avoid wholesale domestication.

What I hope to have demonstrated is that it is possible to translate in a way that maximises on opportunities to provide the child reader with an educational, cultural experience. I hope to have suggested an approach that does not attempt to limit the potential cultural experience for the reader in the TT through a misguided need to protect or serve the child. Rather I have shown that by trusting the child reader and celebrating their great capacity to be open to new things, it is possible to provide non-domesticating translations that are still acceptable in the TC.

Practitioners of Children's Literature Translation employ mostly domesticating strategies in order to ensure reader comprehension and acceptability in the TC. My study goes against the grain of this tradition.

The overall approach that I used was a synthesis based on Vermeer's Skopos Theory and Schleiermacher, Venuti and Berman's theories of foreignisation.

While exploring translation strategies I found few that were foreignising or non-domesticating. Most of the strategies I studied involve domestication of the text or movement of the ST towards the TC – omission, substitution, paraphrasing, standardisation are a few to mention. However I was able to draw from Göte Klingberg's theory of Cultural Context Adaptations and B.J Epstein's list of strategies. Both advocate the use of inserting intratextual or paratextual explanations to allow retention of the ST term. I used this strategy extensively. B. J. Epstein also lists the use of non-standard spelling or non-standard grammar to render aspects of the other.

Retention seems to be the only counter-strategy to omission, substitution and adaptation. But what exactly is to be retained? I used some of Antoine Berman's deforming tendencies as inspiration of what not to do. From this I was able to form my own list of foreignising or non-deforming strategies. They all amount to a form of resistance – resisting the urge to standardise, smooth over and appropriate. As a result I conclude that foreignising strategies include the retention of not just names and a culture-specific lexicon but also idioms and syntax.

Few would advocate the use of such strategies when translating for children. As we have seen, translators for children are greatly concerned with finding clever, neat equivalents for the child reader. They worry about readability and acceptability, and today's award-winning translators are all fêted for their creative and ingenious methods of bringing a source text home to the target culture. It would seem that the

task of the child translator is to brave the challenge of conquering the foreign and converting it into the familiar.

Foreignising chapter book translations for children are scarce. Without the added support of illustrations and the scaffold of the read-aloud scenario few seem to have the faith to produce foreignising translations such as the one I attempted in the last chapter.

As said before, I cannot hope to prove my case simply by translating. My experiment is not complete without feedback from the target audience. After all, one does need conclusive evidence that a translation that refuses to domesticate could be not only accessible and enjoyable but also more stimulating and educational. Such evidence can only be obtained through formal surveys and data collection of child reader responses, an undertaking outside the scope of my study. Such a project would be interdisciplinary and may involve collaboration by a team of scholars from the fields of translation studies, child psychology, and education. This is important and needs to be done; translators for children must no longer speculate about what the child reader can or cannot do but seek some positive data representing a cross-section of children with varying reading ages, backgrounds and experiences.

I did seek informal feedback from my own children aged 7 and 8 and some of my Year 6 students. I gave them both translated passages, 'Le Bouillon' and 'Alceste is expelled' to read and noted their responses. The children at school were not aware that I had translated the passages myself until after I had questioned them. After the children read the two chapters I asked them questions such as "Did you enjoy that?", "What did you think about all that French? – did it put you off?", "Would you read more stories about these characters?", "Would you prefer to read a version of this that

doesn't have all the French in it – would that make it easier?" Here are some of the responses that the children gave me.

**“Did you enjoy that?”**

‘It’s not my cup of tea.’

‘I liked it but I can’t really explain why.’

‘It was alright.’

‘It was funny.’

‘The second chapter was better – it was funnier.’

‘It was different.’

‘I did like it but it’s hard to explain’

‘I like how you feel you are part of the story when it asks you questions’ (added explanations).

‘I thought Agg-nan (Agnan) was a show-off when he was in charge by making them do arithmetic’.

‘It was interesting how the teacher’s pet was in charge when the supervisor was with the principal.’

‘You can tell it’s from France.’

**What did you think about all that French?**

‘I didn’t know how to pronounce it.’

‘I liked the French – it was interesting.’

‘It was all right.’

‘I didn’t put me off understanding the story - I just wasn’t sure how to say the words.’

‘I learned some new words like tartine and conjugating’

‘It was confusing at first but then I actually liked it.’

‘I didn’t understand the French words so the explanations helped me.’

‘I liked the French, I wouldn’t change it.’

‘I kind of got the hang of the French after a bit.’

‘At first the French was hard but then once you start reading it doesn’t bother you as much.’

While by no means reliable data, these responses provide food for thought. It would seem from these comments that foreign names and words can initially present child readers with a challenge. None of the children expressed any real enthusiasm or instant connection with the stories.

Their issues of not being able to pronounce the names are very real and although none of the names proved to be ‘impenetrable’ as Anthea Bell suggests, they did present a challenge to the readers. However, one child’s comment about ‘Agg-nan’ reveals that although they may be pronouncing the names incorrectly this did not prevent them from having an emotional response to the story. Indeed how many children (or adults) reading the Harry Potter series or any fantasy series may be mispronouncing names such as Hermione or Hagrid? It is encouraging to see that as the children progressed through the chapters and became more acquainted with the names and French words the easier they found it. It was reassuring to hear that they were not deterred by the French content of the translations. I was also pleased to hear that the intratextual added explanations not only fitted seamlessly into the text but also added a sense of personal involvement for one reader.

I believe that the children enjoyed the challenge and the ‘otherness’ of the texts. They did not express any interest in reading an anglicised version of the stories. Three

children could not put their finger on exactly why they liked my translation of the stories but they did describe the texts as ‘different’ and ‘interesting’. I believe this supports my theory that children are indeed drawn to the other and are thrilled and fascinated by it. I suspect that much of the sense of otherness of the stories lay in the syntax not just the French words. I believe that my translations did fulfil the requirements set out in my skopoi. The children became immediately aware that this was a French story and they responded to the characters and the humour of the original much as I had hoped. The children did not reject the texts outright and they were not discouraged by the challenge of unknown words or concepts. Just as I had hoped, the children enjoyed the stories and were exposed to some new ideas along the way. Although I did explain that the more honest they were the more useful their answers would be to me, the children’s natural enthusiasm and eagerness to please must also be taken into consideration.

When I asked them finally ‘ Did you learn anything about France? they all recalled at least one word – either *tartine* or *surveillant* and they all commented on how they thought school in France was stricter than here in New Zealand.

As I suspected, the children were not put off by the strangeness of the syntax, or the retention of the French terms. My teaching colleagues, when shown the same texts, seemed to object to the style of these foreignised translations more than the child-readers for whom they were intended. They expressed surprise that I would present something so challenging to the children. No doubt they would, as many translators and publishers, prefer to see a smoother, more homogenised version of the story. Who would take such risk to produce such peculiar-sounding texts for children? Here I recall the words of Schleiermacher who asked “Who would gladly consent to be considered ungainly for striving to adhere so closely to the foreign tongue as his own

language allows, and to being criticized?" (cited in Venuti *The Translation Studies Reader* 53).

I would! If the reward was to take the child reader on a trip, to take them on a brave and exciting journey to the source text and the source culture, then going against the current way of thinking would be worth it. It was very satisfying to see the children read these non-domesticated texts and experience not only a sense of enjoyment but also watch them encounter the other with open minds. They extended themselves both culturally and intellectually.

I believe that Venuti's call to translators must be extended to translators for children. Translators for children can put their faith in the child reader's abilities to encounter the other and survive to tell the tale. We have a responsibility to respect and honour the potential that every child has by offering them non-domesticated translations of world literature that will take them abroad on a journey, expand their horizons and feed their natural curiosity about the world in which they live.

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